TOUGH GUYS DON'T DANCE

Screenplay

by Norman Mailer

DRAFT 4.2

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- missing 61 -

Tough Guys Don't Dance is a horror film in the form of a tough guy murder mystery. It is built on the premise that off-beat characters, a brooding landscape, edgy humor, and violence loose in a town builds terror as effectively as huge special effects. If a strange and sinister fever is loose in the pleasure-loving classes of America, this film looks to be the embodiment of that fever.

A1 EXT. PROVINCETOWN SUMMER - DAY

TITLE SEQUENCE

Titles commence over shots of Provincetown in summer. The narrow main street offers flashes of cars, bicycles, leather types, hippies, beats, yuppies, polyester tourists, fat people, lesbian lovers, anorexics, unisexists, punk hairdos, palookas, gays, kids, families, Coney Island on Cape Cod.

B1 INT. GAY BAR-NIGHT

Men Dancing.

TITLES CONCLUDE

1 EXT. BAY BEACH, PROVINCETOWN, MASS. - DAY (DAWN)

A gray dawn. Waves are dashing against the bulkhead of a house.

2 INT. MADDEN'S BEDROOM - DAY (DAWN) (DAY #28)

A lavish bedroom decorated for a woman. A morning light is coming through the windows. A cold November light. The shades are all up at different heights; white bolsters are flung about on a white nap carpet. The room, for all its good furniture, looks temporarily seedy, as if it has been abused the last few weeks. There are empty whiskey glasses on the carpet, an empty bottle by the bed, cigarette butts in ashtrays everywhere. A tire iron is lying on the floor next to the bed.

Tim Madden is sleeping in the bed. He sleeps heavily. Looks hung over, a mess. A good-looking man about thirty-five, he has matted blood in his hair and a bruise on his shoulder.

He is waking up slowly. We hear a pounding noise outside the bedroom, not unlike a pile driver. Waves are pounding on the bulkhead, their sound exaggerated. He stirs, glances past the digital clock which reads NOV. 28, 7:00 AM, looks out the window at the gray sea pounding on the bulkhead, then splashing on the deck. He pulls down the nearest shade, falls back into sleep.

3 INT. MADDEN'S BEDROOM - DAY

LATER

The clock reads NOV. 28, 11:30 AM. He is rising out of sleep again. The sound of seagulls predominates. Chirks and caws and grunts and gronks. Mingled with such sounds we hear a hint of raucous women's voices, distorted sufficiently on the soundtrack so that we cannot make out the words.

(CONTINUED)

3 CONTINUED:

This din of gulls and the sound of harpies intermingles almost as if the birds were speaking to him. Madden sits up. He looks full of dread. He raises the shade. Through the window we see the same deck, the same bulkhead, and a quarter mile of wet sand, seaweed, and shallow tidal pools. The water is out, the tide has receded. The gulls are cawing. Madden looks ill.

He stands up. He is wearing jockey shorts. He hops to the bathroom. He has a pronounced limp that speaks of a broken toe.

4 INT. MADDEN'S BATHROOM - DAY (MORNING)

On the mirror, written six inches high in shaving cream, is the number 27. With new shaving cream that he fluffs onto his fingers from a press-top can, he adds a reverse curve to the 7 to make it an 8. The 27 becomes 28. Madden squints at the image of himself in the mirror. Lights a cigarette. Coughs. Retches emptily. Abruptly he wipes out the 28. Shudders. He picks up the shaving cream and lathers himself. Starts to shave with shaky hands but suddenly turns the water off. He hears a pot being rattled on the floor below. He wipes the shaving cream from his face with one pass of his towel, hobbles back to the bed, picks up the tire iron, heads for the door.

5 INT. MADDEN'S STAIRS - DAY (MORNING) 5

Tim Madden is trying, with his bad foot, to come silently down the stairs. He holds the tire iron in readiness.

6 INT. MADDEN'S DINING ROOM - DAY (MORNING) 6

In the dining room, a big man about seventy is drinking black coffee. Looks like an Irish bartender (which, indeed, he is). He is bald, and his skin has a fierce red flush.

Tim Madden lays down the tire iron.

TIM
Dougy, your hair.

DOUGY
Yeah. It went quick. (X)

TIM
Holy Cow! You're on chemo. (X)

(CONTINUED)

6 CONTINUED:

DOUGY
I quit. The nausea is a disgrace.
(walks forward, gives Tim a little hug, not too close, as if infectious)

TIM
(pause)
What's your chances, big guy?

DOUGY
Son, who the fuck can say? I handle everything but the middle of the night.
(abruptly)
Where's your wife?

TIM
(looks away)
Patty Lareine took off on November first. Twenty-eight days ago. With chauffeur...

DOUGY
What did Patty Lareine need a chauffeur for?

TIM
She wanted a big black.

DOUGY
Stop feeling sorry for yourself. A guy who marries a rich broad deserves every last thing that he gets.

TIM
Is this your blessing?

DOUGY
You should have married the other one, the Italian girl.
(Snaps his fingers)
What was her name?

TIM
Madeleine.

DOUGY
Madeleine. That was the one for you.

(CONTINUED)

5 CONTINUED: (2)

TIM
I thought you liked Patty Lareine.

DOUGY
I liked her guts. But certain dames ought to wear a T-shirt that says: "Hang around. I'll make a cocksucker out of you."

TIM
Thanks.

DOUGY
Tim--it's a figure of speech. Nothing personal.

TIM
You always worried I'd turn out queer.

DOUGY
Well, your mother was delicate. She spoiled you a lot. Yeah - - -
(a sharp look at Tim)
I worried about you.

TIM
I took three years in the slammer standing up. Nobody made me a punk.

DOUGY
I'm glad. I didn't want to ask.

TIM
You're a fanatic. You'd put faggots in concentration camps. Just cause you were born with tiger's balls.

DOUGY
Let's have a drink.

TIM
Should you?

DOUGY
Six months ago they warned me to stop boozing or I was dead. I stopped. Now, the spirits circle around my bed.
(more)

(CONTINUED)

6 CONTINUED: (3)

DOUGY (Cont'd)
They tell me to dance.
(Gives a cough filled with all the hollows of his lungs.)
"Tough guys don't dance," I tell them. They answer, "keep dancing."
(looks into the lights of his bourbon, sighs)
Illness makes you think. I decided: you're all I got. Tim, I don't want to die without you knowing of my regard for you.

TIM
I haven't even seen you in a year.

DOUGY
Distance is nothing. I know when you're having a bad day.

TIM
You old bull. First you abase me, then you embarrass me.

DOUGY
Cut the crap. I smell trouble. There's something wrong in this house.

TIM
Not a thing.

DOUGY
You look a mess.

TIM
A fight. Just a small fight.

DOUGY
Win?

TIM
You don't stop, do you?

DOUGY
There's something going on.

(CONTINUED)

5 CONTINUED: (4)

TIM
Look, it was a crazy summer. Patty and I gave parties that didn't end. They just went on and on. Like we were all gettting ready for something.

DOUGY
For what?

TIM
I don't know. For the wrong end of it all.

LAP DISSOLVE :

7 EXT. MADDEN'S DECK (SUMMER) - NIGHT

People in all stages of dress and undress on his deck and in the living room. Regency appears on the lawn that leads to the deck. His police cruiser is visible on the street. Regency is big, very powerful, crew cut. Looks like one Christian athlete who hates to lose. Patty Lareine meets him on the deck

REGENCY
I hate to break into your party. But can you pipe it down.

PATTY LAREINE
(top of her lungs)
Hey, back there, cool the stereo.

Sounds decrease.

REGENCY
Thank you, lady.

PATTY LAREINE
You're new.

REGENCY
I'm the Acting Police Chief, Alvin Luther Regency.

PATTY LAREINE
That's a hell of a name. You got to live up to it, boy.

REGENCY
Yes, ma'am.

(CONTINUED)

7 CONTINUED:

PATTY LAREINE
Well, come on in. You can meet me. I am called Queen of the Wild West of the East by those who know. That's because I give great parties.

REGENCY
(looking her over)
Seems like you do. Are you Patty Lareine Madden?

PATTY LAREINE
Hell, no. I am Jay Gatsby from The Great Gatsby. Know who that is?

REGENCY
No, ma'am.

PATTY LAREINE
(fondly)
You got a lot to learn. Come on in.

REGENCY
I can't. On duty.

PATTY LAREINE
Bullshit. Make it off duty.

8 INT. MADDEN'S LIVING ROOM (SUMMER) - NIGHT 8

Madden and Regency drinking together. The party is still going on.

REGENCY
Were you in Nam?

TIM
No.

REGENCY
Why do you give me the feeling you were?

TIM
I'm an ex-con.

In the background, Spider Nissen is cutting a watermelon with his knife.

(CONTINUED)

3 CONTINUED:

He is doing it with considerable skill and great regard for the knife which he wipes with concern for its protection.

REGENCY
I bet you know how to stand up when there is special trouble.

TIM
Special trouble?

REGENCY
When it slows down. When it all slows down.

TIM
Right.

REGENCY
Damn right I'm right.

Patty Lareine comes up to them holding a bugle.

PATTY LAREINE
There's a full moon tonight. I'm going to blow my bugle.

TIM
You'll wake up all the ghosts in Hell Town.

PATTY LAREINE
That's the idea. Don't let those motherfuckers sleep.

REGENCY
You talk like a witch.

PATTY LAREINE
Honey, I am a witch. All blondes are.

TIM
(interrupting this species of flirtation)
You're not a real blonde.

PATTY LAREINE
You're just a husband. What can you know? My pussy hair was bright gold in high school until I went out and scorched it with the football team.

(CONTINUED)

8 CONTINUED: (2)

She walks off.

REGENCY
I don't understand women very well.

TIM
Coming to me for pointers?

REGENCY
I believe you love your wife a great deal.

TIM
No more than twice a week. But try to give good head, baby, that's the secret.

REGENCY
Madden, you are foul-mouthed.

TIM
Drink a little more of my liquor, why don't you?

At the other end of the deck, Patty Lareine is blowing her bugle. Regency winces.

REGENCY
I better get out of here.
(stands up)
Hey, I'm out of line. I apologize.

TIM
I misspoke. It's not really my liquor. It's my wife's.

9 INT. MADDEN'S DINING ROOM - DAY (MORNING) 9

TIM
At the end of that party, we had a seance.

DOUGY
A what?

TIM
A seance.

(CONTINUED)

9 CONTINUED:

DOUGY
People with money. (Shakes his head).

9A INT. MADDEN'S LIVING ROOM (SUMMER) - NIGHT

Back to the party.

PATTY LAREINE
You're goddamn right we're going to have a seance.

TIM
Why? Just tell me why?

PATTY LAREINE
Cause those two old whores keep whispering to me.

TIM
What do they say?

PATTY LAREINE
They say they're too old baby. They've been dead for a hundred years and they don't like that. I'm going to bring 'em back.

10 INT. MADDEN'S LIVING ROOM (SEANCE) (LATER) -NIGHT 10

We see Patty Lareine, Spider Nissen, Beth, Stoodie and Madden in the living room after the others have left. The table is light in weight. We see all five people with their palms flat on the table, fingers extended, so that each person touches his thumbs together and extends his little finger to touch the little finger of the person next to him on each side. The table tips to one side, rises slowly, falls. The gulls scream outside. The table rises. Now Spider is screaming. Patty Lareine is screaming.

11 INT. MADDEN'S BEDROOM - DAY 11

Patty Lareine is dressed in white with long white gloves. She and Tim are quarreling. At first their mouths move but we do not hear them. Patty Lareine's white valises, four of them, sit on a white carpet in the bedroom. Now we hear them.

PATTY LAREINE
(strong Southern accent)
I can't take another minute.

(CONTINUED)

11 CONTINUED:

TIM
Where are you going?

PATTY LAREINE
To the moon, ass-hole.

A large powerful black man in a chauffeur's uniform and hat comes in, and removes two of the white bags. He gives Tim a sly unhappy look, slightly sheepish, as he goes out.

TIM
Do you need a chauffeur on the moon?

PATTY LAREINE
Yes, baby, I need a big black chauffeur.

TIM
You'll come back. You always do.

PATTY LAREINE
Honey, that seance was my warning. You and your dumb seance.

TIM
My seance! It was your idea.

PATTY LAREINE
Bolo!
(She exits)

Bolo re-enters for the last two bags.

TIM
I was once her chauffeur. Maybe she digs chauffeurs.

BOLO
Watch your mouth.

TIM
She wanted me to kill her husband. She wanted us to live on his money.

BOLO
Wardley Meeks?

TIM
That's the man.

(CONTINUED)

11 CONTINUED: (2)

BOLO
But you didn't do it?

TIM
Couldn't get the heavy shit to flush.

BOLO
How come she got the money then?

TIM
She divorced him, man. You make more money from divorce than from a drug run.

Bolo goes out with the bags. Madden crosses the hall and looks downstairs to the street. She is getting into the front seat of a white Packard convertible. (We are paying our homage to CHINATOWN). She waves a white gloved hand as they drive off pushing a parked jeep out of the way.

TIM
(Yelling down)
Leave my car alone!
(Stricken)
You'll come back. You always do.

12 INT. MADDEN'S STUDY - DAY (LATE AFTERNOON) 12

We see a study--it is his. It is where the seance took place. An old table, a typewriter, files. Pages of manuscript in various piles. He opens a file cabinet and takes out a Polaroid from an envelope. It is a nude of Patty Lareine. We see it just clearly enough to register the fact.

Madden takes a paper-cutter and slices off Patty Lareine's head from her nude body. Looks at what he has done in horror. Outside, the gulls are screaming. It is very late afternoon, almost dark outside the window. He watches the twilight on the water.

13 INT. MADDEN'S DINING ROOM - DAY (MORNING) 13

TIM
Since then, all through September, October, it's been deranged. Full of coincidence. Dougy, do you buy coincidence?

(CONTINUED)

13 CONTINUED:

DOUGY
I buy it. When something bad is about to happen, strange things fall into place.

TIM
Synchronicity.

DOUGY
Synchronicity, Shit! Something rotten has happened. Tell me.

TIM
You're not ready.

DOUGY
I'm ready. Just level with me.

TIM
Last week, two people were murdered.

DOUGY
You know who did it?

TIM
(pause)
I don't know.

DOUGY
You seen the bodies?

TIM
They're in the cellar.
(pause)
Part of the bodies, that is.

Dougy's tumbler is empty. His hand goes for the bourbon bottle, then withdraws. Turns his glass upside down.

DOUGY
Tim?

TIM
I didn't do it.
(swallows what is left in his glass)
I don't think I did. But my head has been peculiar lately. I've had blackouts. I hallucinate.

DOUGY
Give me all of it.

(CONTINUED)

13 CONTINUED: (2)

TIM
It's all in the last five days.
Dad, it's been a bad five days.

14 INT. MADDEN'S BEDROOM - DAY (MORNING) (DAY #24)

The waves are pounding on the bulkhead. The gulls are crying outside. Madden is awakening. The digital clock says Nov. 24, 10:51 A.M. He gets up sleepily, moves into the bathroom.

15 INT. MADDEN'S BATHROOM - DAY (MORNING) 1

There is a large 23 in shaving cream on the mirror. He wipes out the 3, and puts a 4 over the smudge. The number is now 24. He shakes his head. He is still sleepy. He leaves the bathroom, falls into bed again.

16 INT. MADDEN'S BEDROOM - DAY 1

He lies in bed, half-asleep.

17 INT. MADDEN'S BEDROOM - DAY 1

Madden gets up from bed. The clock shows Nov. 24, 1:30 P.M.

18 INT. MADDEN'S BATHROOM - DAY 1
He moves to the bathroom, nods at the 24. Starts to shave.

19 INT. MADDEN'S STAIRS - DAY 1

Madden descends the stairs in his jockey shorts.

20 INT. MADDEN'S LIVING ROOM- DAY 2

Madden reclines on the sofa. The living room, like the bedroom, shows a lonely man's uses of what is there. The furnishings are hers, however, flouncy cushions, splashy hues, white furniture, flowers on the fabrics, barstools in puffy leatherette, pink, lemon-lime, orange, ivory. Through the picture window, he looks at the water still going out on the ebb tide--the gulls are loud. Otherwise, there is a lonely palpable silence in the room. He pours bourbon neat for himself. (X)

LAP DISSOLVE:

21 INT. MADDEN'S LIVING ROOM - (LATER) - TWILIGHT

Madden is standing up in the Living Room with his glass.

22 EXT. MADDEN'S HOUSE - NIGHT

Madden is leaving his front door. He gets into his Jeep. It is night.

23 EXT. COMMERCIAL STREET (DRIVING) - NIGHT 2

Madden drives along Commercial Street. We see a bit of the town at night through the windshield.

24 EXT. WIDOW'S WALK - NIGHT 2

It is a wide, rambling, attractive restaurant on the edge of the bay.

25 INT. WIDOW'S WALK - NIGHT 25

The Bar-lounge of Widow's Walk. It has dark heavy-stained pine boards, maple tables, oak chairs, windows on the water, a fireplace, a serving bar. It is empty but for Madden. He sits at a table by the window dressed in a parka, dungaree jacket, old dungarees, running shoes, a pad of paper in front of him. He makes a note on the paper. He sips at his bourbon on the rocks.

TIM
(to bar girl--he is excessively polite)
Another bourbon, please.
(he starts to write in his notebook. The girl, submissive, scared, produces the drink for him quickly and silently. He nods as he writes)

Madden looks up at the entrance of a man and woman. At the woman's inclination the couple moves to a table ten feet away from Madden. The man is trim and middle-aged, silver-haired, tanned, well-groomed in a navy blue yacht club jacket. The woman is blonde and dressed like Patty Lareine in white with long white gloves. She has silver-blue toning above her eyes.

(CONTINUED)

25 CONTINUED:

WOMAN
(to waitress)
Miss, give me a Chivas Regal.
Lots of diamonds.
(waitress looks blank)
Rocks, Angel.
(she speaks in a loud, definitive, confident drinker's voice)

MAN
The same, miss.
(waitress takes off)

WOMAN
Lonnie, you're bored.

MAN
Not at all.

WOMAN
Darling, when an attractive man and woman go on a trip, the fear of disenchantment is always lurking.

LONNIE
Jessica, I'm not bored. Not bored at all.

JESSICA
Well, darling, I am. I can't bear contentment.

LONNIE
(looking at Madden uneasily)
Let's remember why we're here.

The waitress brings the drinks.

JESSICA
Is Daddy mad at brand-new red hot mama? Is mama being careless?
(belts her drink. Holds up her glass to the waitress.)
Another chivvies, dear. More rocks than last time.

(CONTINUED)

25 CONTINUED: (2)

HALLUCINATION BEGINS

Flash to Patty Lareine seated at another table in the same cocktail lounge. She is dressed in the same costume as Jessica.

PATTY LAREINE
(to Madden)
A Marty Seco. That's a dry martini, asshole.

Patty Lareine disappears. The table is empty.

HALLUCINATION ENDS

JESSICA
Lonnie, I always wanted to see the tip of Cape Cod.

LONNIE
Jessica, it's all right. Things will work out.

Madden stares at Jessica.

HALLUCINATION BEGINS

She smiles back at him. Jessica is absolutely nude although still seated next to Lonnie who is dressed as before.

HALLUCINATION ENDS

Jessica and Lonnie are fully clothed. Jessica's smile for Madden is unchanged.

JESSICA
No, Lonnie, I said I want to go to this place on the map, Provincetown, on the very tip of the little finger of Massachusetts, and now it's a matter of waiting and looking at one another, right? No action, right? (X)

TIM
That's what you get for trusting a map.

JESSICA
Hear! Hear! Won't you join us?

Madden is sitting with them. The waitress has just brought new drinks.

(CONTINUED)

25 CONTINUED: (3)

JESSICA
Well, now that you mention it, you may have seen me before. I made a number of movies.

LONNIE
Oh, God, let's not start blowing that trumpet again.

JESSICA
I'm proud of it. I made many notable films.

LONNIE
Jessica, must you let all the kittens out of the bag?

JESSICA
Lonnie, if we can't let it hang out here, where can we?

TIM
Let it hang out!

JESSICA
(to Tim)
I made X-rated films. Triple-X-rated. Now I'm in real estate. In California.

TIM
Santa Barbara?

JESSICA
You are psychic. It is Santa Barbara. Lovely place. Fine houses, long green lawns. Here, there seems nothing but shacks.

TIM
Some of them were ferried over from Hell Town.

LONNIE
Hell-Town? Tell us about Hell Town.

TIM
It folded.

LONNIE
Wouldn't you know?

(CONTINUED)

25 CONTINUED: (4)

TIM
About a hundred and fifty years ago. Out there, just a mile across the harbor.
(he points through the window)
Lots of whores and whalers and pirates.

LONNIE
Pirates? In New England?

TIM
Beach pirates. On dark nights they'd start a beach fire. Incoming ships mistake it for the light at the point and run aground. Then these pirates would plunder it. Orgies of plunder. Blood on everybody's beard.

JESSICA
And they floated all that bedlam over here?

TIM
(nods)
In certain houses, you can still hear the cries of slaughtered sailors. So they say.

JESSICA
Is your house one of them?

TIM
Oh, no. Just the room I write in.

JESSICA
It's haunted?

TIM
On occasion, I think so.

JESSICA
He's cute. Isn't he, Lonnie?

LONNIE
Cute.

JESSICA
Tell us a joke.

(CONTINUED)

25 CONTINUED: (5)

TIM
Why are surgeons happy?

JESSICA
Why?

TIM
To cut people up and get paid for it. That's happiness.

She laughs with great gusto.

26 INT. MADDEN'S LIVING ROOM - NIGHT 2

We look at Lonnie and Jessica from the back of Tim's head as he sits in the arm chair. Jessica is sniffing a line of coke. She comes forward, hands the mirror to Tim.

JESSICA
You look like one of those Method actors who plays a killer.
(Lonnie laughs)

TIM
(sniffing a line of coke)
Don't say that.

LONNIE
Why not?

TIM
Because I could kill you.

Jessica returns to her seat.

JESSICA
Would you do that to me?

TIM
I don't know. I feel demented right now.

LONNIE
(trying to cool him out)
In what way demented? (X)

TIM
I could screw your woman right now. (X)

(CONTINUED)

26 CONTINUED:

LONNIE
Only if she agreed.

TIM
Oh, she will agree.
(pause. It is followed by the sound of a zipper fly being opened)
Jessica, take a look at this.

Jessica comes forward from where she has been sitting and kneels in front of Madden. Now, we no longer see her head. Lonnie gives a cry, half pleasure, half pain.

HALLUCINATION -
Patty Lareine appears in her white suit.

TIM
Let's get out of this house.
Let's drive somewhere.

27 EXT. LIGHTHOUSE - NIGHT 27

Madden is making love to Jessica on the hood of his Jeep. Off to the side, Lonnie's car is parked. Lonnie leans against a tree and weeps.

LONNIE
Will you let me speak? In the name of decency, will you let me speak?

28 INT. MADDEN'S BEDROOM - DAY (MORNING) DAY #25 28

Madden is in his bed. It is morning. The gulls are quieter in sound, more intent, more reflective. They are feeding. Madden stirs. The clock says Nov. 25, 11:48 A.M. He is very hung over. Staggers into the bathroom.

29 INT. MADDEN'S BATHROOM - DAY (MORNING) 29

The 24 is congealed in shaving cream on the mirror. Madden's hand wipes out the 4, leaving a smudge, and puts in a 5. We are now looking at 25. As he does this, he sees in the mirror that his left arm has a bandage on it. He pulls off the bandage. Through small scabs and discoloration, we see a heart on his bicep. Within the heart is the name MADELEINE.

30 INT. MADDEN'S KITCHEN - DAY (MORNING) 30

The dog moves away on his entrance. Madden goes for the coffee can. It is empty. He sighs and takes out his car keys.

31 EXT. MADDEN'S HOUSE - DAY (MORNING) 31

Madden is going out his front door, still in carpet slippers. The street is deserted. He crosses the narrow street to his Jeep, looks in. The passenger seat is covered in blood. His denim jacket, stained with blood, is in the car.

Madden is shivering. He turns and goes back into his house, carrying the jacket wadded up.

32 INT. MADDEN'S LAUNDRY AREA - DAY (MORNING) 32

The washing machine. He starts it, throws in the dungaree jacket.

The phone rings. Madden picks it up.

VOICE (OS)
Mr. Madden?

TIM
You got him.

VOICE (OS)
Acting Chief of Police Regency is on the line.

REGENCY (OS)
Hello, Tim. You okay?

TIM
Sure.

REGENCY (OS)
Okay?

TIM
I'm hung over.

REGENCY (OS)
Would you clean your car?

TIM
Oh, Christ, I had a terrible nosebleed last night.

(CONTINUED)

32 CONTINUED:

REGENCY (OS)
Yeah, well, a couple of your neighbors figure you lopped somebody's arm off.

TIM
Why don't you get a sample? Check my blood type.

REGENCY (OS)
Give me a break.
(gives a big whinny)
Drop over to the police station,will you?
(hangs up)

33 EXT. MADDEN'S HOUSE - DAY (MORNING)

Madden, now wearing shoes and windbreaker. He has a pail of water and a brush, and is cleaning his car seats. A gray-haired lady, a neighbor, stops.

NEIGHBOR
My heavens.

TIM
Isn't it awful? Would you believe this, Mrs. Prescott? All from one nosebleed.

MRS. PRESCOTT
I never saw one so terrible.

TIM
For some people, nosebleeds are a real factor. They say a man can bleed to death through his nose.

MRS. PRESCOTT
How scary! You must take care.
(she walks away looking dubious)

34 OMIT

Cut To:

35 EXT. POLICE STATION - DAY

Madden walks toward it, enters.

36 INT. REGENCY'S OFFICE - DAY 3e

Door of Regency's office. A medium size room with personal photographs, framed testimonials, profes-sional licenses, paperweights and memorabilia laid out on the desk or hung on the wall behind the desk. On either side of his desk, filing cabinets stand like columns at the gates of an ancient temple. Regency sits erect in his chair, the light on his close-to-the-scalp crewcut. He stares thoughtfully at Tim.

REGENCY
How is Patty Lareine? Heard from her?

TIM
No word.

REGENCY
She is such a dazzling woman. I feel for your loss, buddy. (X)

TIM
Couldn't you tell me this on the phone? (X)

REGENCY
Do you still have your marijuana patch in the Truro woods? (X)

TIM
Come again?

REGENCY
Your wife gave me some of your home-grown. It put feathers on my ass. The Lord must have gone to the mat with the devil. (X)

TIM
You ought to be on TV.

REGENCY
I could reach a good many people.

TIM
Reach me. Why am I here?

REGENCY
Your stash in Truro.

TIM
I don't keep a stash in Truro.

(CONTINUED)

36 CONTINUED: 36

REGENCY
Treat yourself decently. Remove it.

TIM
Why?

REGENCY
I can't tell you everything.

TIM
Just want to tickle my stick?

REGENCY
Look, I've been a State Trooper. They're all right. They're not your kind, but they're all right.

TIM
They are not nice about marijuana.

REGENCY
They hate it. Move your stash.

37 EXT. PROVINCETOWN/TRURO HIGHWAY (DRIVING) - DAY 37

Madden drives his Jeep on the highway from Provincetown to Truro. The passenger seat is empty. He lights a stick of pot.

HALLUCINATION BEGINS

Patty Lareine speaks. She is in the seat next to him.

PATTY LAREINE
When I was a cheerleader back in high school, I thought it would be a damned shame if I didn't get to fuck half the football team.

She disappears.

HALLUCINATION ENDS

He drives.

TIM
Which half?

HALLUCINATION BEGINS

She reappears.

(CONTINUED)

37 CONTINUED: 37

PATTY LAREINE
The Offense.

She laughs. He cracks his lips in a small, painful smile.

PATTY LAREINE
Why is your smile so evil?

TIM
Maybe you should have fucked the other half.

PATTY LAREINE
(laughs)
Such a loser. Always smoking your pot. Sniff a little coke. You won't choke.
(She disappears)

HALLUCINATION ENDS

38 EXT. BACK COUNTRY (DRIVING) - DAY 38

The Truro countryside as he drives.

Off the highway in back country, the roads are narrow. The houses--white and gray-shingled Cape Codders for the most part--are further apart.

We see yellow lichen on tree trunks, blue mailboxes on the road, a green-bronze memorial sign for the war dead, box hedges, crushed white shell walks. The ponds in the hollows are gray bronze in the gray afternoon light. As he crosses ridges, there are pale gold fields and a play of gray colors, field gray and dove gray, lilac gray and smoke gray, acorn brown and dun, bottle-green moss and fir green, and in the distance, topping a ridge, the bay water is a mill race of whitecaps and shafts of sun through the clouds.

Tree tops are blowing in the wind. Their leaves murmur like surf.

39 EXT. TRURO WOODS LANE (DRIVING) - DAY 39

Car drives--very slowly--past a cemetery in the woods and down a bumpy sandy lane in the forest.

Madden stops. No cars or houses are in sight. He is in the midst of the woods.

40 EXT. TRURO WOODS - DAY 40

Madden steps off the lane onto a trail.

Madden is on the trail.

A cleared garden of stubble in a very small meadow by the side of the trail.

Madden kneels before a moss-covered rock just below a very small stunted tree misshapen permanently by the wind. The tree grows out of a small ridge of sand.

Madden looks at the moss-covered rock. The moss looks bruised.

Madden sweats.

Madden rolls the rock away. He reaches into the burrow, pulls out a carton with six glass quart jars, rubber rim seals, holding marijuana. But he has seen something else in the burrow. He reaches in again.

He pulls out a green garbage bag. It is small, and knotted, and contains one object within, about as large as a rugby ball.

Madden tries to untie the knot. His fingers are trembling too much. He takes out a pocket knife and makes a small incision in the bag, puts his hand in. Some blonde hair comes out. He spreads the incision and sees an eye. He thrusts carton of marijuana and the garbage bag both back in the burrow, shoves the rock in place, stands up and runs down the trail.

41 EXT. TRURO WOODS LANE (DRIVING) - DAY 41

Madden drives his Jeep down the sandy trail at great speed.

42 INT. MADDEN'S LIVING ROOM - DAY (DUSK) 42

Madden drinks alone. He is shivering and he is drinking.

43 INT. MADDEN'S BEDROOM - NIGHT 43

Madden is in his bed. The waves are pounding on the bulkhead outside. All the while, gulls scream. Witches voices emerge. At first, they are indistinguishable from the gulls, then just about audible.

FIRST WITCH (OS)
Whose head? Whose head is it? (X)

(CONTINUED)

43 CONTINUED: 4

SECOND WITCH (OS)
There are mistakes too monstrous for remorse.
(In time to the waves)
Too monstrous for remorse. Too monstrous for remorse.

44 INT. MADDEN'S BATHROOM - DAY (MORNING) (DAY #26) 4

Madden's shaving equipment is out, but he hasn't started. He is changing the number on the mirror from 25 to 26. Suddenly he freezes. The doorbell is ringing.

45 INT. MADDEN'S STAIRS - DAY (MORNING) 4

Madden rushes down the stairs.

46 INT. MADDEN'S LIVING ROOM - DAY (MORNING) 46

He opens the door gingerly. The proprietor of the Widow's Walk is standing outside.

FINNEY
Mr. Madden, Merwyn Finney from the Widow's Walk. I hate to bother you like this but I couldn't help noticing that you seemed to be getting along with the couple in the lounge the other night.

TIM
Yes, we had a nice drink together. (X)

FINNEY
The only reason I ask is because their car is still in our parking lot.

TIM (X)
Isn't that odd?

FINNEY
I was hoping you might know where they are. (X)
(pause)
But I guess you don't.

(CONTINUED)

46 CONTINUED: 46

TIM
I don't.

FINNEY
The name on the credit card is Leonard Pangborn. Didn't get the lady's name, did you?

TIM
I'm just darned if I can remember it now. May I give you a ring if I do? (X)

FINNEY
I'm sorry, Mr. Madden, to disturb your morning. It's just so peculiar.

Madden closes the door.

47 INT. MADDEN'S BATHROOM (HALLUCINATION) - DAY 47

Madden shaves. As he looks to one wing of the three-part mirror, he sees Patty Lareine behind him. As he looks to the other, he sees Jessica.

He turns around. No one is there. He looks back at the mirror.

FLASH TO:

48 EXT. TRURO WOODS (HALLUCINATION) - DAY 48

The moss-covered rock in front of the burrow. The bag is in front of the burrow. Through the rent we see blonde hair. (X)

49 INT. MADDEN'S BATHROOM - DAY 49

The mirror. The halluncination disappears. Madden sees his own face. He is still shaving. He hears the gulls.

FLASH TO:

50 INT. LIVING ROOM (HALLUCINATION) - NIGHT 50

The seance with Beth, Spider, Stocdie, Patty Lareine, and Madden. The table rises. Now, Spider is screaming. Patty Lareine is screaming. We hear their voices full of horror.

51 EXT. COMMERCIAL STREET - DAY 51

Madden drives down Commercial Street.

52 EXT. SPIDER'S HOUSE (DRIVING) - DAY 52

He turns right on a small lane that goes between small houses. Stops at a high hedge. Goes through a white gate in the hedge. Opens the door of the house, enters.

53 INT. SPIDER'S HOUSE - DAY 53

LIVING ROOM

Small living room, low ceiling. An unaired den full of beer cans. Spider Nissen is screaming at the TV set. Nobody in the room is aware of Madden.

SPIDER
Get gonorrhea, you idiot.

STOODIE
You're going to lose your bet today.

Stoodie has straight black hair, a low brow, a dented nose, a mustache and a couple of missing teeth. Tattoos of eagles and mermaids all over his arms.

SPIDER
I fucking better not lose that bet.

Spider is tall and thin with very long limbs and long, thin hair. Faded blue denims almost a dirty yellow. (X)

BETH
Honey, my folks won't send another check this month.

SPIDER
Do me a favor? Drink my piss.

He hits the TV set with the heel of his hand as if he were tilting a pinball machine.

SPIDER
Hit that hole, clap-head.

ANNOUNCER'S VOICE
The Patriots call a time out. There's thirty seconds left in the half.

(CONTINUED)

53 CONTINUED: 5

SPIDER
(to set)
Why don't you guys die?

Stoodie looks up benignly. He is very far into space.

Spider sees Madden, reacts visibly, signals, and they both slip out of the room.

KITCHEN

From the living room we hear the announcer's voice. By its rhythm, we can tell it is half time intermission. Madden and Spider drink beer out of cans.

SPIDER
Why you here?

TIM
I'd like to talk about the seance.

SPIDER
Ignore the seance. Let's get into the deal.

TIM
What deal?

SPIDER
Hey, man, respect my intelligence. I know you're in on it.

Spider opens the refrigerator and takes out a small bowl of coke with a tiny spoon, offers it to Madden.

TIM
Spider, I hate coke.

SPIDER
You trying to tell me you're not in on this new mountain of snow.

TIM
What makes you think I am?

SPIDER
I've been told. You're connected to the money.

TIM
I'm not. I came here to talk about the seance, Spider.

(CONTINUED)

53 CONTINUED: (2) 5

SPIDER
Don't bring it up. It was---
Horrendous.
(sloshes beer around
a missing molar in his
mouth)
Disruptive.

TIM
Why did you scream?

SPIDER
Maybe I saw what your wife saw.

TIM
What?

SPIDER
I don't want to get near that
place again.

TIM
Listen, you have a big bet today.
You got to keep yourself pure with
your buddies.

SPIDER
Don't tell me I have to fucking
keep myself pure by telling you
a damn thing.

TIM
I can help you cover your bet if
I can put my mind next to yours.

SPIDER
Millions of people betting this
game, and I got to get myself pure
with you--that's desperate
betting, man.

TIM
You and Patty have one thing in
common that ten million bettors
don't. What did you see at the
seance?

SPIDER
What your wife saw.

TIM
How do you know that you saw the
same thing?

(CONTINUED)

53 CONTINUED: (3) 57

SPIDER
Cause she was screaming with me.

TIM
What did you see?

SPIDER
Patty Lareine, dead. With her head cut off.
(slams the refrigerator door and heads back to the living room. Madden follows and stares at Stoodie's arms.)

TIM
I like your tattoos.

STOODIE
I got them in Boston.

TIM
Anyone do tattoos around here?

STOODIE
(shakes his head)
Boston.

TIM
Nothing nearer?

STOODIE
I do a couple for friends.

TIM
(rolls up his sleeve)
Did you do this one?

STOODIE
I did.

TIM
Why can't I remember?

STOODIE
You were too shit-face. I never saw anybody so shit-face. You said,"Madeleine, I wronged you. I am going to put your name on my arm."
(Stoodie cackles)
You were out of it.

(CONTINUED)

53 CONTINUED: (4) 53

The phone rings.

SPIDER
Yeah. I don't have to look for him. He's here. Yeah. Okay.
(hangs up)
Regency wants you out at the Widow's Walk.

TIM
How's he know to call you?

SPIDER
I guess he knows a lot.

54 EXT. COMMERCIAL STREET/WIDOW'S WALK (DRIVING) - DUSK 54

Madden's car comes over a rise on Commercial Street. On the other side four police cars are in the parking lot of the Widow's Walk. Their action lights revolve.

As Madden drives up, Regency steps from the parking lot to the curb and flags him down.

REGENCY
Park your car right here.

55 EXT. WIDOW'S WALK - DAY (DUSK) 55
The two men crossing the street into the Widow's Walk.

56 INT. WIDOW'S WALK - DAY (DUSK) 56

It is empty. Regency motions Madden to a table. They sit down facing each other.

REGENCY
Do you remember the name of the woman who was with Lonnie Pangborn? (X)

TIM
I don't. (X)

REGENCY
(looks into Tim's eyes)
What's your make on Pangborn? (X)

(CONTINUED)

56 CONTINUED: 5

TIM
Corporate lawyer. Hooked on Jessica.
(stops)
Oh, that's her name. It just came to me. Jessica.

REGENCY
(writes it down)
Last name?

TIM
I don't know.

REGENCY
You liked her?

TIM
I had the feeling she'd carry on in the closet like a porny star.

REGENCY
(conversationally)
I don't approve of pornies. I wouldn't mind drilling it into a porny star, though.

TIM
I like law enforcement. It puts the good ones in uniform.

REGENCY
Maybe so.
(winks)
Get any make on Pangborn as a swish?

TIM
He might wash his hands after making love, but, no, I would not call him a swish.

REGENCY
Was he in bad shape? Desperate?

TIM
Why do you ask?

REGENCY
The Widow's Walk called an hour ago to ask if Pangborn's car could be removed from their lot.
(more)

(CONTINUED)

56 CONTINUED: (2)

REGENCY (Cont'd)
I took a look. It didn't look right. I tried the trunk. Unlocked. Pangborn was inside.

TIM
Murdered?

REGENCY
My friend, he put himself in the trunk, and pulled the trigger.

TIM
You sure?

REGENCY
The dispersal of blood on the floor of the trunk is wholly consistent with suicide.
(nods)
But I don't have a high opinion of your acumen. You read Pangborn wrong. He was a faggot.

TIM
You certain? (X)

REGENCY
(draws an envelope from his pocket) (X)
"This time it's not a lovely boy from the Air Force, nor am I being oh, so discreet with a gay churchman who's hot to trot, no, I'm with a woman. Wardley, and it's heaven, pure carnal licky-sucky heaven. Wardley, she tells me no man has ever been better with her. (X)

You've been down this road, haven't you, Wardley? Still love your blonde beauty too. Well, we must remain dear friends even if you are a perfect bitch for sending her and me on this awful job, love-stuff." (X)

Madden and Regency make an effort not to look into each other's eyes, but they meet nonetheless. Eyes carom off each other like magnets bearing the same pole.

(CONTINUED)

56 CONTINUED: (3) 56

REGENCY
(puts the letter back into his pocket and breathes heavily)
I'd like to kill faggots. I'm just a country boy.

TIM
I dig law enforcement. It puts the good ones in uniform.

REGENCY
(cuts him off)
Who is Wardley?

TIM
I don't recall the name.

REGENCY
Somebody said it in passing. Wardley. Could it have been your wife?

TIM
Ask her.

REGENCY
When I see her, I will ask her.
(takes out his notebook, writes down an item)

Regency puts his arm around Madden as if to console him. They walk together through the lounge to the door. At the door, Regency turns.

REGENCY
I have a regards for you. From my wife.

TIM
Do I know your wife?

REGENCY
Madeleine.

TIM
Madeleine Falco?

REGENCY
The same gorgeous Italian.

(CONTINUED)

56 CONTINUED: (4) 56

TIM
Yes, once in a while she used to take a drink in a place where I did some bartending. Years ago. I do remember her. Beautiful.

REGENCY
Thank you. We have two fine boys.

TIM
That's a surprise. I didn't know - - -you have children.

REGENCY
Oh, yes.
(fishes out his wallet)
Here's us.

INSERT

A snapshot of Regency and Madeleine with two tow-headed boys who look a little like him and not at all like her.

BACK TO SCENE

TIM
Very nice. Tell Madeleine hello.

REGENCY
Sayonara.

Regency leaves. Madden goes back to the table. Madden is drinking alone in the lounge.

TIM
A bourbon, please.

LAP DISSOLVE:

57 INT. MADDEN'S BAR (HALLUCINATION) - NIGHT 57

A waitress is behind the bar making the drink. As Madden watches her, there is a slow, careful Super-imposition of the waitress and, overlaid upon her, Madden in a bartender's white shirt behind another bar. We see the back of a young dark-haired brunette carrying a model's large flat case. (X) approaching Madden. As she does, we hear the sound of New York traffic and honking cars.

TIM
(to young woman)
You're not going to believe this, but you're the most beautiful woman I've ever seen.

58 INT. WIDOW'S WALK (AS BEFORE) - DUSK 58

Madden fingers his bourbon in the Widow's Walk. We hear the gulls.

59 EXT. WIDOW'S WALK - NIGHT 59

Madden starts his car and drives off into the night.

60 INT. MADDEN'S STUDY - NIGHT 60

Madden is in the upstairs study of his house. He has opened the drawer which contains the clipped Polaroid of Patty Lareine nude. Now he takes out another envelope. In it we see a photograph of a beautiful brunette.

LAP DISSOLVE:

61 INT. MADDEN'S BAR - NIGHT 61

Scunds of New York traffic outside. It is the bar where Tim was serving as bartender. He looks ten years younger than at present. The same brunette is sitting with her back to us. He hands her a drink. (X)

It is Madeleine, the woman we have just seen in the Polaroid. She is alone and a magical brunette, which is to say that she has the aura of a movie star of the Forties or Fifties. It would be safe to guess that she has emulated the style of Hedy Lamarr, Elizabeth Taylor, Audrey Hepburn, Dolores Del Rio, Susan Hayward, Joan Crawford, Lena Horne. Pick one.

TIM
You are not going to believe this, but you're the most beautiful woman I've ever seen.

MADELEINE
That gives me no choice. I have to believe you.

TIM
Tomorrow is my day off from the bar.

MADELEINE
That's wonderful, but why are you a bartender? (X)

TIM
My father is one.

(CONTINUED)

61 CONTINUED: 61

MADELEINE
You listen a lot to your father?

TIM
Hey, goddess, I'm asking for a date, not a roommate.

62 EXT. PROVINCETOWN HARBOR - DAY 6

LONG SHOT of Provincetown from the boat out on harbor water. Tim and Madeleine, both in heavy sweatshirts sit together tenderly. Sound of gulls.

MADELEINE
Is this the most beautiful town on the Atlantic shore?

TIM
Maybe you're in love. They say you see a lot of beauty when you fall in love.

MADELEINE
What do you think?

TIM
I believe it's the most beautiful town I ever saw.

MADELEINE
Maybe we'll live here some day. (X)

63 INT. NEW YORK WALK-UP - NIGHT 6

Tim and Madeleine's one-room apartment. Sight of air-shaft. She is at her vanity table making up. Stills of her a a model are tacked to the walls. Sounds of traffic outside. Neon sign (X) is blinking. Books on table and floor. Barbells and bench. Vanity table.

MADELEINE
I found something you wrote yesterday.

TIM
You're not suppcsed to look.

MADELEINE
"After two years of love, Madeleine's ass may be more real to me than her mind." (Y)

(CONTINUED)

63 CONTINUED: 63

TIM
Oh, God.

MADELEINE
How could you?

TIM
I'm not a good enough writer to delineate how I really feel.

MADELEINE
You're a liar. You feel wasted on me. (X

TIM
No, I love you. (X)

MADELEINE
Wasted.

TIM
I love you, but love is only one side of the street.

MADELEINE
What's the other side?

TIM
Variety.

MADELEINE
Give me the worst, dearest. Your mind may be more real to me than your ass. (X)

TIM
I cut a clipping out of Screw magazine: "Young white Christian couple seeking outlet weekend with other Christian couple." That made me curious.

MADELEINE
Let me guess. You answered the ad. (Y)

(CONTINUED)

63 CONTINUED: (2) 63

TIM
(taking out a Polaroid)
Here's how they look.
(Patty Lareine in a bathing suit is saucy. About twenty-one. The man comes out tall, half-bald, long sad nose, rugged face.)

MADELEINE
He must have the longest prick in Christendom.

TIM
Why do you say that?

MADELEINE
There's no other explanation for him.

TIM
It's only an eight-hour drive. They're in North Carolina.

MADELEINE
When do we get to the bad news?

64 INT. NORTH CAROLINA HOUSE - NIGHT 64

A small tacky bedroom. Patty Lareine and Madden are in each other's arms.

PATTY LAREINE
I could make love to you forever. You're sweet.

TIM
Sweet?
(He pinches her.)

PATTY LAREINE
Mean and nasty-minded and super-pleasureful.

As they embrace, we hear the counter-balancing cries of Madeleine's pleasure coming through the walls. A formidable cry of copulatory joy.

PATTY LAREINE
Your girl sure likes Big Stoop.

(CONTINUED)

64 CONTINUED: 64

TIM
That's cool.

PATTY LAREINE
Feel like a faggot?

TIM
More like a masochist.

PATTY LAREINE
Kiss me again. You Yankees got tongues like tally-wackers.

65 INT. NORTH CAROLINA CHURCH - DAY 65

A plain white church, no larger than a one-room schoolhouse.

Big Stoop is up at the pulpit talking to eighteen or twenty people in the congregation.

BIG STOOP
Last night, I had a dream.

Patty Lareine and Tim and Madeleine are sitting in the third row. Patty Lareine looks perky; Madeleine looks ravaged.

PATTY LAREINE
(whispering to Tim)
A New York model--that's Big Stoop's dream. (X)

BIG STOOP
Brethren, it was a vision of the end of time. I saw two women grinding corn. The Bible says there will be two women grinding corn. . .

PATTY LAREINE
(whispering)
Two women!

Patty Lareine's fingernails are cutting into Madden's palm. She is suppressing a fit of the giggles.

BIG STOOP
Brethren, it's the Devil who wants you to say, "Well, it wouldn't hurt to miss this one night."

(CONTINUED)

65 CONTINUED: 65

PATTY LAREINE
(whispering to Tim)
It sure didn't.

Madeleine's expression is pure disapproval, cold as congealed grease.

BIG STOOP
Brethren, give your hearts to Jesus. Be joined and kneel. Patty Erlene, come to the piano. Sing Number 256 with us.

Patty Lareine (born Patty Erlene) plays the piano in bang-it-out style and sings:

PATTY LAREINE AND CONGREGATION
Just as I am without a plea, But that Thy blood was shed for me, And that Thou biddest come to Thee, Oh, Lamb of God, I come--I come.

66 EXT. NORTH CAROLINA CHURCH - DAY 66

Tim and Madeleine are getting into their car.

BIG STOOP
(to Madeleine)
You'll make New York by midnight with stops to eat and tinkle.
(he winks, he twinkles)

PATTY LAREINE
(takes Tim aside for farewell)
If you could be whatever you wanted, what would it be?

TIM
A writer.

PATTY LAREINE
I want to get rid of Big Stoop and be an airline stewardess and find a rich guy and marry him, and then we'll meet again and I'll divorce the rich man and marry you and make you a writer.

(CONTINUED)

66 CONTINUED: 66

TIM
You're going to give me all this for one night?

PATTY LAREINE
You marked me for life.

67 EXT. NORTH CAROLINA HIGHWAY (DRIVING) - DAY 67

Tim and Madeleine drive on a two-lane highway Pine trees on either side. They argue more and more loudly.

MADELEINE
I never knew you could be so rotten. That girl was laughing like a hyena. (X)

TIM
Yes, and you were in misery. All night long.
(Imitates her cries) (X)

MADELEINE
I hope you heard. I hope you listened.

TIM
How could you dig Big Stoop? (X)

MADELEINE
Because I'm crazy. The whole country is crazy. All the while I was sitting in that church, I said, the country is crazy, this country is crazy.

She starts to beat on him with her fists. He holds her off and loses the car on an unexpectedly sharp turn.

The exterior of the car squeals and squeegees over a hundred yards of hard-top.

The car flies off the shoulder and disappears.

The car is upside-down. We see glimpses of them beneath. We hear a country silence. The unrest of insects vibrates through the soundtrack.

MADELEINE
Oh, Tim, I'm hurt. (X)

68 INT. HOSPITAL ROOM - NIGHT 68

A hospital bed. Madeleine is lying there.

TIM
I'm sorry.

MADELEINE
You talked to the doctor?

TIM
Yes.

MADELEINE
Who wants babies?

TIM
I'm sorry.

MADELEINE
You got any coke?

TIM
(nods)
Is it okay to take cocaine now?

MADELEINE
Concern will get you one quarter for the jukebox.

Tim draws the curtains and brings out a mirror and a vial from his pocket.

MADELEINE
Why do I know you're going to fuck up?

TIM
Me? I'll never get busted.

69 INT. JAIL CELL - DAY 69

A mirror in a jail cell. Through the steel mirror over the sink we see the cell door close. The hack walks away. Madden, a new cell mate, is being looked over while he washes his hands.

OLD CELLMATE
What you in for?

TIM
Dealing.
(He taps his nose.)

(CONTINUED)

69 CONTINUED: 69

OLD CELLMATE
Coke's a bad bust in Florida.

TIM
I never should have left New York.

70 INT. TAMPA BAR - DAY 70

Pennants of the Buccaneers are everywhere. The bartender is locking the door. Madden, in a bus-boy's outfit, is sweeping the floor. He looks flattened. He stops and pours himself a drink. The bartender looks at him askance.

TIM
(to the bartender)
This is my first real drink in three years. (X)

BARTENDER
Would you like a quarter for the jukebox?

A lovely blonde, very well-dressed, taps outside the door. The bartender lets her in.

PATTY LAREINE
Hello, asshole.

TIM
Patty Erlene!

PATTY LAREINE
(new accent, very upper-Tampa.)
Patty Lareine, my dear.

TIM
You married your rich man?

PATTY LAREINE
He believes ice cream grows between my toes.

TIM
What's his name?

PATTY LAREINE
When I tell, you're going to puddle in your pants. You and Wardley went to school together.

(CONTINUED)

70 CONTINUED: 7

TIM
Wardley Meeks? What a wild coincidence.

PATTY LAREINE
No coincidence. Wardley has been following your sorry career. That's why you have a job right here.

71 INT. TAMPA LAWYER'S OFFICE - NIGHT 71
(X)

Patty Lareine is in front of a video camera. Her lawyer is studying her face on a monitor. Madden sits to the side.

PATTY LAREINE
Twice a week, three times a week, my husband, Wardley, would slap me around if I wouldn't do drugs with him.

LAWYER
And insult you as well?

PATTY LAREINE
Said I was a cheap redneck.

LAWYER
Our jury is going to be loaded with rednecks. Try to get a little more vulnerability into it.

PATTY LAREINE
(weeping)
My husband said I was a cheap redneck.

LAWYER
Not so many tears. Your grief is deep within.

PATTY LAREINE
Wardley said I was a low-class, no-account redneck.

LAWYER
You got it.

Lawyer and Madden. Now Patty Lareine is sitting to the side.

(CONTINUED)

71 CONTINUED: 7

LAWYER
Tell the jury. Why was Wardley Meeks so friendly to you here in Tampa?

TIM
I believe I was his hero at Exeter. (X

LAWYER
You played football there?

TIM
On athletic scholarship.

LAWYER
When you worked as Patty Lareine's chauffeur, Wardley Meeks confided in you, therefore?

TIM
Frequently.

LAWYER
Before we try to fine-tune this testimony, I want to get straight on the facts. Patty Lareine, did Wardley have any idea about you and Tim?

PATTY LAREINE
Oh, sure. I used to tell Wardley everything about my checkered past. It got him horny.

LAWYER
Needless to say.

PATTY LAREINE
Needless to say.

LAWYER
(to Tim)
Did Wardley ask you to escort Patty Lareine to a motel so that he could stage a break-in with a private detective? (X)

TIM
Well, that's not exactly true.

(CONTINUED)

71 CONTINUED: (2)

LAWYER
I can't put you on the stand saying "not exactly true." Get ready! They're going to paint you as an ex-con, a beach bum. Are you willing to take a beating for Patty Lareine?

TIM
I love her.

LAWYER
Good for you. God bless you.

72 INT. TAMPA BAR - DAY 72

Wardley is being served at a table by the same bartender. Tim knocks at the door, and is let in. Wardley stands up. He is well-dressed, sedentary in build, and speaks with a Southern accent that is full of money and family and preoccupation with his own sense of taste.

WARDLEY
Tim, you were a perfect son of a bitch in court, but I don't sit on bad feelings. My father, an absolute monster, used to say, "Wardley, our family can't afford self-pity." So, I want you and me to stay friends. Despite all.

He gives vent to the lonely laugh of a man who is used to laughing alone and is not surprised by the sounds of his own plumbing.

TIM
(on guard)
Wardley, what a generous nature you have.

WARDLEY
Well, Tim, I'm not convinced that you and Patty Lareine will always live in moonlight.

TIM
She's a difficult lady, I fear.

WARDLEY
Tim, she is, and she will get more and more uncontrollable as she runs out of my moolah.

(CONTINUED)

72 CONTINUED: 72

TIM
I feel awkward to remind you. Hasn't she just gotten a chunk?

WARDLEY
She believes she has. But, Patty Lareine is going to end up settling for a lot less. Otherwise, my lawyers will keep her in legal actions forever. You'll be short of funds before you know it.

TIM
I don't care one way or the other about the money.

WARDLEY
I believe you. But, Patty Lareine is a study in low greed. I feel for her future pain.
(He pronounces pain like "payin")

TIM
You're splendid.

WARDLEY
Thank you, Tim. I want you to comprehend me. I desire Patty Lareine back.

TIM
Why?

WARDLEY
You have no idea how quickly Patty Lareine developed under my tutelage. She is a true social creature. Why, Patty and I, together again, would be able to give some of the most legendary parties this American republic could ever see. Tim, the damndest things do slip into your blood.

SLOW LAP DISSOLVE

73 INT. MADDEN'S STUDY - DAY (MORNING) 73

He has fallen asleep in the chair holding the picture of Madeleine in his hands. He stirs, he gets up, he makes his way down the attic stairs.

74 INT. MADDEN'S HALL - DAY (MORNING) 74

Tim dialing the telephone.

MADELEINE (OS)
Hello.

TIM
I hear you send regards.

MADELEINE (OS)
(pause)
Tim?

TIM
It's Tim.

MADELEINE (OS)
No, baby, no regards.

TIM
You're married, I hear.

MADELEINE (OS)
Try calling collect.
(she hangs up)

75 INT. MADDEN'S BATHROOM - DAY (MORNING) (DAY #27) 75

He is shaving. He changes the 26 to make it 27.

76 EXT. ROUTE 6 (DRIVING) - DAY 76

Pass by. Madden's car passes a sign: Barnstable, 20 mi.

77 EXT. REGENCY'S HOUSE - DAY 77

A small circle at dead-end suburban lane. Five medium-income homes sit around the circle. Madden parks his Jeep.

Tim presses the doorbell of Madeleine's house. She opens the door.

MADELEINE
You're a clod.

TIM
You should not have hung up.

(CONTINUED)

77 CONTINUED:

MADELEINE
Let me lay the facts of life on you. In five minutes, the neighbors will start phoning each other to find out who you are.

TIM
I want to talk. I'm still in love.

MADELEINE
(begins to cry)
You're such a bad guy. You really are rotten.

She motions him into the house.

78 INT. REGENCY'S HOUSE - DAY 78

LIVING ROOM

They enter the living room which has a cathedral ceiling, factory-prepared panelling, a rug of some synthetic material, and a lot of furniture that must have come from a shopping mall.

TIM
Your husband said you send regards.

MADELEINE
I never spoke your name to him.

TIM
Well, how did he find out about you and me?

MADELEINE
Keep trying.

TIM
Patty Lareine?
(Madeleine shrugs)
How do you know Patty Lareine met him?

MADELEINE
He told me. He tells me a lot.

TIM
Don't you have two sons to take care of?

(CONTINUED)

73 CONTINUED:

MADELEINE
What?

TIM
He showed me a photograph of two little boys.

MADELEINE
You know I can't have children. They're his brother's kids.

TIM
Why would he lie?

MADELEINE
He's a liar. What's the big news? Most cops are.

TIM
You don't like him?

MADELEINE
He's a cruel, selfish son of a bitch.

TIM
I see.

MADELEINE
But I like him.

TIM
Oh.

MADELEINE
(begins to laugh, then cry)
Excuse me.

She steps into the bathroom off the entrance hall. He does a quick study of the living room. On one wall are about ten framed photographs of Regency in various uniforms. Green Beret, State Trooper, shaking hands with political officials and men who look like bureau-crats, high FBI men; Regency receiving athletic or memorial cups. In the center, one large framed glossy of Madeleine in a velvet gown with deep cleavage. Looks beautiful.

On the facing stained wooden wall is a gun rack: three shotguns and ten rifles. Behind a steel-mesh front, is a pistol rack with two six-shot revolvers and three fat Magnums. Also, a blank space with two supporting hooks for a sword or machete.

(CONTINUED)

78 CONTINUED: (2)

The wall has received enough sun to have faded except where the machete was hanging. Under that space is a typed card: My best friend in Viet Nam '67-'70.

On the wall is a framed embroidered sampler with the saying: "Revenge is a dish which people of taste eat cold."

He moves away just before she comes out again.

She sits in one of the armchairs, Madden in the other. She has a small envelope in her hand which she lays on the end table next to her.

MADELEINE
Hello, Tim.

TIM
Why did you marry Regency?

MADELEINE
Blame Big Stoop. I like good old boys with whopper pricks. (X)

TIM
You serving any drinks?

MADELEINE
Go. I can still pass you off as the insurance salesman.

TIM
You are afraid of Regency.

MADELEINE
Buster, he's in another league.

TIM
What does that mean?

MADELEINE
He can be bad.

P.O.V. from Tim looking past her to the blank space on the wall where the missing machete shows. (X)

TIM
I'd hate to see him chop off somebody's head.

MADELEINE
He told you?

(CONTINUED)

78 CONTINUED: (3) 78

TIM
(lying)
Of course.

MADELEINE
Well, any man who can lop a Viet Cong in two with one stroke is in another league.

TIM
Maybe, your husband knows how to stir you up.

MADELEINE
Are you that miserable with Patty Lareine?

TIM
Yes.

MADELEINE
I gather she was paying your way.

TIM
We had a little agreement. Whatever I made from my writing would go to her.

MADELEINE
Did you write much?

TIM
She kept my thoughts too occupied.

MADELEINE
Maybe you're a bartender, after all.

TIM
Maybe I am.

MADELEINE
You chose Patty Lareine.
(a decanter of bourbon on the sideboard. She picks it up and returns with two glasses, pouring each a half-inch of liquor without water, no ice. Shudders as she sips it)
I didn't tell Al about you.

(CONTINUED)

78 CONTINUED: (4)

TIM
Is that what you call him? Al?

MADELEINE
I didn't tell him because there was no need. He burned you out of me. Regency is a stud.
(flays him with the word)
Mr. Regency and I make out five times a night. That's what I call him, you dolt, Mr. Five.

Tears in Madden's eyes. They sit in silence. Tim rolls up his sleeve to reveal the tattoo. Tears come out of her eyes. Mascara begins to run.

MADELEINE
Tim, I want you to go.

She picks up the envelope and walks him to the door. Then stops.

MADELEINE
Promise that after you read this you won't come running right back.

TIM
I promise.

MADELEINE
Hold this note until you're home. Open it. Think about it. Don't ring me. And don't ask how I know.

TIM
That's six promises.

MADELEINE
Mister Six.

She comes forward and kisses him. It is a good long kiss. He tries to go back inside.

MADELEINE
Keep your word.

He pauses, puts the envelope in his pocket, goes out the door.

79 EXT. LONG NOOK ROAD (DRIVING) - DAY 79

Jeep turns down a dune road. (1)

80 EXT. DUNES - DAY 80

(X)

Madden gets out. Madden runs down the bluffs. Twilight is near. (X)

81 EXT. SAND DUNES - DAY (LATE AFTERNOON) 81

The view is altogether lonely and spectacular.

Madden opens the envelope, and looks at the note. We hear Madeleine's voice reading the words.

MADELEINE (O.S.)
My husband is having an affair with your wife. Let's not talk about it unless you're prepared to kill them.

LONG SHOT

The dunes. (X

Madden speaks aloud into the silence.

TIM
Oh, Man! Oh, God! Oh, Man, God, shit and shinola!

The gulls are the only ones to hear. Madden turns in a circle as if to express his bewilderment. We see the dunes and the sea revolving around his P.O.V.

82 EXT. COMMERCIAL STREET/BAY STATE BAR - NIGHT 82

Madden drives along Commercial Street. He stops outside the Bay State Bar.

83 INT. BAY STATE BAR - NIGHT 83

Its walls are dark smoke-stained wood. Twenty or twenty-five people at oak tables dressed in dungaree jackets, parkas, old clothes. Almost all are beer drinkers. One old fisherman about eighty, twisted like a fish hook, stands at the bar. Another enters, just ahead of Madden. He is equally old and bent.

SECOND FISHERMAN
(on entering, he calls out to the first)
I thought you was dead!

(CONTINUED)

83 CONTINUED: 83

FIRST FISHERMAN
(trying to straighten up)
Dead? I'll go to your funeral.

They walk toward each other and embrace.

Madden is at the bar. Stoodie enters. He looks the joint over, comes toward Madden.

STOODIE
Hey, your wife is back.

TIM
You've seen her?

STOODIE
People tell me.

TIM
Who?

STOODIE
(waves his hand)
Who? Who?
(Makes a loud drunken sound like a gull.)

Beth Nissen slips up to them. She too is drunk. Speaks to Stoodie.

BETH
Stoodie, what's going on? You are out of it tonight.

STOODIE
(to Beth)
Got to move, honey.
(bends over, kisses her sweater where her nipple ought to have been and takes his beer to a table)

BETH
Stoodie has lost his mind.

TIM
We're all on Space Street.

BETH
Don't you believe you and I are special looney-tunes .

(CONTINUED)

83 CONTINUED: (2) 83

TIM
Why? (X)

BETH
We never fucked each other.

Tim makes a point of laughing and puts an arm around her waist. Her pale eyes stare out from behind her eyeglasses with a far-gone electric glow.

TIM
I hear Patty is around.

BETH
Bolo is sure in town.

TIM
You saw him?

BETH
(looks happy)
He propositioned me.

The bartender is signalling. Points to the phone behind the service sink. Madden picks up the phone.

SPIDER (OS)
Meet me out at your stash.

TIM
Why?

SPIDER (OS)
Don't argue. Totally compelling reasons.

Madden looks up to see Bolo entering the bar.

TIM
(to Spider)
Call me back. I can't talk now. Totally compelling reasons.

Bolo approaches. He taps Madden on the shoulder. His eyes are blazing. His skin being deep-black in color, his eyes are disconcertingly golden, leonine.

Bolo puts his hand on Madden's shoulder, digs his fingers in--viciously.

BOLO
Where is Patty Lareine?

(CONTINUED)

83 CONTINUED: (4)

TIM
Something worked out right for Spider.

Bolo lurches away. He is drunk. Starts to sit down with Stoodie, but instead Stoodie goes out.

P.O.V. THROUGH MIRROR OUT WINDOW

A mirror on the far wall reflects a part of the street which is not visible through the glass window. The white Packard convertible drives up.

BACK TO BAR

As Madden watches this, the bartender hands him the phone.

TIM
Spider, what do you mean, I'm being set up?

SPIDER (O.S.)
Meet me at your stash. It's crucial.

P.O.V. THROUGH MIRROR OUT WINDOW

Tim sees Spider inside the white convertible. He is calling from a cellular phone. Now, Wardley gets out of the car and strolls away.

TIM
For what? Set up for what?

SPIDER
Murder One.

Tim hangs up and dashes out of the bar to catch the white convertible but it drives off with Spider and Stoodie in it.

84 EXT. BAY STATE BAR - NIGHT 84

As Madden exits from the Bay State Bar, the white convertible's tail-lights are disappearing down Commercial St. Madden looks around for Wardley who is in the near distance walking away. Tim is about to follow when he feels headlights on his back, and a police cruiser opens its door. The door bars his path.

REGENCY (O.S.)
Get in.
(Tim tries not to show his frustration.)

85 EXT. COMMERCIAL STREET (DRIVING) - NIGHT 85

REGENCY
We contacted Santa Barbara. This is a photostat of the blonde Lonnie associated with.
(hands over a pencil flashlight from his breast pocket)

TIM
(studies the paper)
I'd say that's Jessica.

REGENCY
We don't need you to tell us, pal. The waitress at the Widow's Walk has already confirmed. (X)

TIM
Good work.

STOPS

Regency stops the car.

REGENCY
What happened with you and the woman?

TIM
I can't remember.

REGENCY
They sent over a coroner from Boston. His findings will mess up your heartbeat. (X)

TIM
What did he find? (X)

REGENCY
If Pangborn killed himself, somebody drove the vehicle afterward. The blood on the floor of the trunk is shirred. Go back to your night with Lonnie and Jessica. Did you bang her? (X)

TIM
I may have.

REGENCY
You can't even remember a screw?

(CONTINUED)

85 CONTINUED:

TIM
I think I made love to her in front of Lonnie Pangborn. On the hood of their car. That bothers me. Then I believe I drove off and left them.

REGENCY
You better hope and pray that Jessica doesn't surface as a corpse. If she does, your nose bleed on the front seat of your Jeep is going to look like the Texas Chainsaw Massacre. (X)

TIM
You've done a lot of thinking.

REGENCY
Let's have a drink. (X)

TIM
What?!

DRIVING AGAIN

Regency starts up the car, begins to whistle, and takes off in a spray of road sand and rubber. (X)

86 INT. TOWN HALL - NIGHT 8

Regency walks with Madden down the basement corridor to his office.

87 INT. REGENCY'S OFFICE - NIGHT 8

He points to a chair and takes out a bottle of bourbon.

TIM
Where's my wife?

REGENCY
Seven nights ago, according to conversations with Santa Barbara police, Patty Lareine was in California. Right there in Santa Barbara with this fellow Wardley.
(pause)
Good bourbon?
(Tim gives one mute nod)
Can't you speak?

(CONTINUED)

87 CONTINUED: 87

TIM
No.

REGENCY
Mind if I smoke some pot?

TIM
In your office?

REGENCY
I'm putting a suspect at his ease.
(takes out a stick and lights it)

TIM
Beautiful.

REGENCY
A joke in every toke.
(exhales)
Yes, Patty Lareine and Wardley had dinner with Jessica Pond and Lonnie Pangborn at Lonnie's beach club.
(pause)
Want to know what they talked about?
(Tim nods)
A cocaine deal. Two million to invest and ten million profit. Wardley was there to advance the purchase money. After which Lonnie and Jessica are to fly to Boston, drive to P-town, and pretend to be tourists until they are contacted by the supply. (X)

TIM
Who is the supplier?

REGENCY
Why do you think I'm telling this story?

TIM
Why?

REGENCY
The word I get from my informants is that you are the source of supply.

(CONTINUED)

87 CONTINUED: (2)

TIM
Who is your informant? Patty Lareine?

REGENCY
Now, when would I get to speak to her?

TIM
The word I get from my informants is that you and Patty Lareine are rolling around in the same honey jar.

Regency takes the roach and pinches it out with his thumb, rolls it into a small ball of paper, and pops it into his throat.

REGENCY
No evidence.
(he smiles and takes out another stick, lights it--he has never been so elaborately casual.)
You know there's a strange case I'd like to tell you about.

Madden accepts the marijuana offered and pulls in some smoke, hands it back.

REGENCY (CON'T)
There was this good-looking fellow who lived with his mother. For recreation he would pick up a girl from time to time and bring her to a motel. He would talk her into letting him take nude Polaroids. Click! Then he would kill her. After which, he would take a photograph of the dead body. After which he would paste both pictures in an album. But his mother got curious about the album. So she broke the lock, looked at the contents, and fainted. When she came to, she called the authorities.

TIM
Why do you tell this story?

(CONTINUED)

87 CONTINUED: (3) 87

REGENCY
It turns me on. I'm a law enforcement officer and it turns me on. Does my story get to you?

TIM
You didn't tell it well enough.

REGENCY
Ho, ho, wouldn't a good DA love to find you on the witness stand.

TIM
I want to go now.

REGENCY
Like a ride?

TIM
I'll walk.

REGENCY
I didn't mean to upset you.

TIM
You didn't.

88 EXT. TOWN HALL - NIGHT 88

On the street, Madden begins to shiver all over again. We see him run to his Jeep.

89 EXT. MADDEN'S HOUSE - NIGHT 89

Madden parks, goes in house, comes out with his dog.

90 EXT. PROVINCETOWN/TRURO HIGHWAY (DRIVING) - NIGHT 90

Madden's dog sits next to him on the front seat. Madden has a heavy flashlight on the dashboard.

91 EXT. TRURO WOODS LANE (DRIVING) - NIGHT 91

The Jeep on a bumpy sand road going through the forest. Passing the cemetery, he is moving so slowly his car stalls. He starts it again, moves on.

P.O.V.

Trees. He sees bodies hanging from gallows. It is an illusion, created by other trees behind them.

92 EXT. TRURO WOODS - NIGHT

Madden gets out of the car with his dog.

Madden goes down the trail. The dog alternately moans and cries out in loud barks.

Madden removes the rock.

Madden pulls out a black plastic bag. It has no tear or cut. He unties it, opens it, looks.

A quick glimpse of a blonde head. He closes the bag.

The dog pulls another plastic bag out of the burrow. It is green.

Madden looks through the rent in the second bag. We see just enough to know it is another blonde head.

Madden walks slowly down the trail carrying one bag in each hand. He lays the bags in gently on the jeep floor. The car motor, starting up, sounds as loud as an explosion.

93 EXT. TRURO WOODS LANE (DRIVING) - NIGHT

Madden's on the very narrow sand road. As he passes the cemetery, the road is blocked by the white convertible.

STOPS

He is twenty yards short, gets out with the flashlight and his dog. The car doors fly open. Stoodie and Spider come running toward him, Stoodie with a tire iron, Spider with his knife.

The dog growls and charges Spider, leaps on him.

The knife goes into the dog as the dog clamps his muzzle on Spider's face. Both go down. Stoodie comes at Madden. He swings the tire iron in front of him like a scythe. Madden hurls the flashlight at Stoodie. It bounces off his face. Madden throws a right behind it which catches Stoodie's nose, not his chin. In the exchange, Stoodie brings the tire iron down on Madden's left shoulder, Madden staggers away. Both men are breathing loudly.

MADDEN
You don't lay those two deaths on me.

STOODIE
Eat shit.

(CONTINUED)

93 CONTINUED:

Stoodie's nose is a study in blood but he comes forward lashing the air with his tire iron, driving Madden towards the woods.

Madden ducks, grabs a handful of sand at the edge of the woods, and throws it in Stoodie's face. Stoodie, blinded, brings the tire iron down in an overhead smash that strikes the ground. Madden throws his right as hard as he ever hit anything. Stoodie goes down and the tire iron falls beside him. Madden picks it up, is about to beat him over the head with it, but stops short, and in frustration, kicks Stoodie in the head, breaking his big toe. Picking up the tire iron, Madden hobbles down the road to the white convertible.

Spider leans against the white car, his head in his hands. He is moaning. His face is bleeding from bite marks. Madden looks at his dog, who is lying dead nearby, the knife in his chest.

Madden goes berserk. He takes the tire iron and attacks the convertible. Smashes in windows, headlights, tail-lights, and then tries to pry one of the doors off, thereby springing the hinge.

SPIDER
Hey man, have a heart. I need medical attention.

TIM
Your knife is in my dog.

SPIDER
I'm sorry, man. I've got nothing against your dog.

Madden staggers off and drives his Jeep up to the animal, manages with his good arm to lift its body into the car, and moves forward in first gear. When he comes to the white convertible, he pushes it off the road and continues. (X)

94 EXT. MADDEN'S HOUSE - NIGHT 94

The Jeep drives up.

In the silent near-winter night, Madden takes the two plastic bags down the outdoor hatch to the cellar.

95 INT. MADDEN'S BASEMENT - NIGHT (DAY FOR NIGHT) 95

He lays the two bags in an empty carton.

96 EXT. MADDEN'S GARDEN - NIGHT 96

He is digging a grave for the dog with his one good arm, one good leg.

Madden finishing off the dog's grave.

97 INT. MADDEN'S STAIRS - NIGHT 97

Madden climbs the stairs.

98 INT. MADDEN'S BEDROOM - NIGHT 98

Madden collapses in bed. He sleeps instantly.

99 INT. MADDEN'S BATHROOM (HALLUCINATION) - DAY (MORNING) 99

Superimposed over his sleep is a shot of him adding the curve to the 7 to change it to 8. The mirror now shows 28. Then we see him wipe out the number entirely.

Flash cuts of him lathering his face, wiping it off, grabbing the tire iron.

100 INT. MADDEN'S DINING ROOM - DAY 100

Dougy Madden is in the dining room. Tim's ears and chin still show signs of the shaving cream he just wiped off. It is one more reminder that we are back at the beginning of the film. (X)

DOUGY
Are you guilty?

TIM
I know I'm not. (X)

DOUGY
Only you can't say what you don't remember?

TIM
Right.

DOUGY
Tim, I don't believe you're capable of decapitating two women.

TIM
I'm prey to spirits. It scares me. (X)

(CONTINUED)

100 CONTINUED: 100

DOUGY
Half the killers in the world make that claim. Fuck 'em. If it is true, then they're a lightning rod for the bad stuff. I'm betting you didn't do it. Because I couldn't turn you in.

TIM
Have a drink.
(spills a little more bourbon down his own throat)

DOUGY
Why would a sane person do such a thing? One reason. To lay the coke deal on you. It's got a cocaine signature. How were the women killed? Did you study their necks?

TIM
Dad, I didn't look. It's my wife, for God's sake.

DOUGY
(takes that in--the heat of the chase has made him oblivious to much)
Okay.
(points to Tim's face)
Wash off that shaving cream. I'll manage the cellar.

101 INT. MADDEN'S BATHROOM - DAY 101

Tim is cleaning the mirror of the smudge left by wiping out the number 28.

102 INT. MADDEN'S DINING ROOM - DAY 102

Both men are back. Dougy is pale.

DOUGY
The one who's not your wife - -
-

TIM
Jessica.

(CONTINUED)

102 CONTINUED: 102

DOUGY
A machete. One big stroke. But she was dead already.

Dougy opens his hand. Shows the fragment of a spent bullet.

DOUGY
.22 with a hollow tip. Fired into her mouth.

TIM
And Patty?

DOUGY
Probably was a bullet in the heart. Then somebody used a knife to sever the head. But there are no other marks on the head. (Y)

TIM
Can you stop repeating the word?

DOUGY
Head? (Y)

TIM
It gets to me.

DOUGY
There's no substitute.

TIM
Use their names.

DOUGY
Hey, you're as fancy as your mother. May she rest in peace.
(belches. The bourbon, the beer and his illness work on him together)
Pass the bottle.

TIM
We might have a case against Wardley.

DOUGY
Concerning Patty, yes. Concerning Jessica? --Who do you see using a machete?

(CONTINUED)

102 CONTINUED: (2)

TIM
Regency.

DOUGY
He's no Acting Chief of Police. He's got to be Drug Enforcement. He'll pin it on you. I say: deep-six the heads.

TIM
How?

DOUGY
At sea. With your boat. Do you have an extra anchor?

TIM
No.

DOUGY
I'll use one anchor for both.

TIM
Oh, criminy!

DOUGY
You look at me and see a crude man. I look at you and see a sitting duck.

TIM
I'll go with you. It's a burial.

DOUGY
No, I'll do it alone. I'm just an old gink fishing. But you! Regency might have alerted the Coast Guard.
(shakes his head)
Tim-Boy, get useful. Ask around phone the airport. Maybe you can pick up something on Jessica.

TIM
She and Lonnie drove here by car.

DOUGY
How do you know that was the first time she came to town?

103 EXT. HARBOUR - (VIEW FROM MADDEN'S HOUSE) -DAY 103

Dougy in Tim Madden's 20-foot Whaler heading out from the mooring. The sunlight is shining down on the water through fluted pillars in the overhead gray. In the distance, a couple of fishing boats are approaching the town wharf.

104 EXT. PROVINCETOWN AIRPORT - DAY 104

Madden pulls into the airport in his Jeep.

105 INT. PROVINCETOWN AIRPORT - DAY 105

Cut to Tim at the airport desk.

DESK WOMAN
(studying passenger book)
Jessica Pond came in ten days ago. She left two days later.

TIM
Where did she go? (X)

DESK WOMAN
San Francisco connecting to Santa Barbara.

TIM
Anyone with her?

DESK WOMAN
Wait. I remember. Chief Regency brought her back. "Take good care of this lady," he said.

TIM
They seem friendly?

DESK WOMAN
Tim, I was too hung over to take a look.

TIM
Try to remember.

DESK WOMAN
I would say some oovie-groovie was going on.

106 EXT. PROVINCETOWN STREET (DRIVING) - DAY 106

Madden in his Jeep.

107 EXT. SEA - DAY 107

Dougy at sea in the Whaler.

108 INT. MADDEN'S LIVING ROOM - DAY 108

As he enters the door, the phone is ringing and ringing. He picks it up.

TIM
Hello?

MADELEINE (OS)
Darling, Tim darling. I'm terrified. I found a nude (X)
photograph in Al's drawer. It
was mutilated. (X)

TIM
What? (X)

MADELEINE (OS)
He cut the head off the
photograph. (X)

TIM
Get out of your house as quick
as you can.

MADELEINE (OS)
Where will I go?

TIM
Come here.

109 EXT. SEA - DAY 109

Dougy bobbing at sea. He is lifting an anchor. Two blonde heads are wired to it. We receive no more than a glimpse of the hair. The faces are not visible.

110 INT. MADDEN'S LIVING ROOM - DAY 110

Madden at the phone. He hangs up slowly.

111 EXT. SEA - DAY 111

Dougy throws overboard the anchor. Again, we receive no more than a quick glimpse of the hair.

112 INT. MADDEN'S LIVING ROOM - DAY 112

Tim standing up. He is still by the phone.

113 EXT. UNDERWATER (VISUAL EFFECTS)- DAY 113

The two heads descending. Now we see the faces of the women clearly. Patty is full of consternation; Jessica's face is twisted in horror. Her mouth is bruised. The hair of both women wave in the water like sea-grass.

Voices emerge: a cacophony of witches' voices, harsh as the sound of the gulls, but mixed in with them. We do not hear the next speeches clearly. They are almost lost in the cries and screeches of the birds.

WITCHES' VOICES
You're sick; you're under our spell... A curse on your house. A curse on your house... Maim the bloody sandbagger...

Bag the bloody remains.

SLOW LAP DISSOLVE:

114 INT. MADDEN'S LIVING ROOM - DAY 114

Madden has been more and more visible in Superimposition as the heads descend. By the end, we see him clearly, the heads but faintly. Underwater light plays over his face. The voices have risen in volume.

TIM
(shouts)
Go away, you whores.

WITCHES' VOICES
Dougy did it.

115 EXT. HARBOUR - VIEW FROM MADDEN'S DECK-DAY (LATE AFTERNOON) 115

Dougy is returning to the mooring. He looks very pale. It is close to evening.

116 INT. MADDEN'S DINING ROOM- DAY (LATE AFTERNOON) 116

Tim and Dougy are drinking bourbon. Outside, it is dark. Dougy is relaxing. Tim is tense.

DOUGY
I buried Patty Lareine, damn it.

(CONTINUED)

116 CONTINUED: 11:

TIM
You did.

DOUGY
You didn't have the balls.

TIM
Right.

DOUGY
Unreasonable, aren't I? Well, I love you.

TIM
I'm going. It's getting too rich for my blood. (X)

DOUGY
Hey! What are you up to? (X)

TIM
I don't know.

DOUGY
Stay on top of it. (X)

TIM
If Regency comes by, try to keep him happy. (X)

DOUGY
This is as good as a wake.

117 EXT. COMMERCIAL STREET/TOWN HALL (DRIVING) - DAY (DUSK) 117

Madden is driving slowly. It is night. He passes the bars in the center of town.

Madden turns right at Town Hall. On the side street is Regency's patrol car, double-parked and empty. The motor is running.

STOPS

118 EXT. TOWN HALL - DAY (DUSK) 118

Madden gets out of his Jeep and hobbles over to Regency's car. He stops at the rear trunk. He lets out his breath, walks around to the driver's door, opens it, shuts off the motor, takes out the keys. His hand shaking, Madden goes around to the trunk, gets the key in, opens the trunk hatch, raises it.

(CONTINUED)

118 CONTINUED: 118

The machete by the light of the street lamp overhead is covered with blood. Madden pries it loose. There is a long ripping sound as it comes away from the mat. Behind him, the Wardley's car, its front window smashed, its door dented, turns the corner from Commercial Street. Its driver, seeing Madden looking into the trunk, pulls into a parking lot behind a truck.

Holding the machete, Madden closes the trunk, hobbles back to his car, opens his own trunk, throws the weapon on the floor, goes to his driver's seat door, starts to get in, and sees Regency's keys still in his hand. He groans, then turns around, hobbles quickly and painfully back to Regency's car, gets in, starts up the motor. As he does, the driver of the white convertible moves quickly into the back of Madden's Jeep. Madden gets out of Regency's car, motor running, and limps back to his car. He starts to pull out from the curb, and feels a gun on the back of his head. Wardley has been hiding in the rear jump seat.

WARDLEY
Keep driving.

119 EXT. PROVINCETOWN STREET (DRIVING) - DAY (DUSK) 119

Madden stares into the rear-view mirror. Wardley has wet sand in his hair.

TIM
Where are we going?

WARDLEY
Let's walk on the beach.

TIM
I don't know if I can. I hurt my foot.

WARDLEY
Yes. Kicking Stoodie. But it's all right. We won't see Stoodie any more.

120 EXT. BRADFORD STREET (DRIVING) - DAY (DUSK) 120

Overhead shot from the top of Provincetown Monument the Jeep going down Bradford Street toward the West End of town. We hear their voices off-screen. (X)

WARDLEY (OS)
In brief, Stoodie is dead. And Spider is dead.

(CONTINUED)

120 CONTINUED: 120

TIM (OS)
How do you know?

WARDLEY (OS)
I killed them.

TIM (OS)
Were they asking for money? (X)

WARDLEY (OS)
Of course.

121 EXT. CIRCLE - DAY (DUSK) 121

The car parks at the circle at the end of town. Both get out. Wardley has his gun at the ready.

WARDLEY
Is it true the Pilgrims landed here before they went on to Plymouth?

TIM
Yes.

WARDLEY
And now they've built that wonderful motel right on the spot.
(points to the Provincetown Inn)
Only a country as mad as ours could be such a roaring success.

TIM
If you say so.

122 EXT. BREAKWATER - DAY (DUSK) 122

They walk along the beginning of the breakwater.Tim proceeds with difficulty a few yards in front of Wardley, who keeps his distance, gun still at the ready. Tim and Wardley talk as they hike.

TIM
May I ask?

WARDLEY
Please feel free.

TIM
Where did you bury them?

(CONTINUED)

122 CONTINUED: 122

WARDLEY
Right where we're going.

TIM
(more walking)
Right in Hell Town?

WARDLEY
I thought it would be appropriate. Patty Lareine was always talking about the place.

Wardley raises his pistol and fires a shot in the air. With the silencer attached, it makes a loud pop.

TIM
Why do that?

WARDLEY
Exuberance.

TIM
Oh.

They continue walking.

CUT TO: The end of the Breakwater. They step down into the sand.

123 EXT. SAND DUNES - DAY (DUSK) 123

They are walking through the dunes.

WARDLEY
Stoodie and Spider are resting next to the graves of Patty and Jessica. Should the urge arise, they can all waltz together. (X)
(gives vent to his special laugh)
A good piece of work.

TIM
Did Bolo help you with the digging? (X)

WARDLEY
No. Bolo took off with Beth. They're en route to Charlevoix, Michigan to see her folks. (X)

(CONTINUED)

123 CONTINUED: 123

TIM
Bolo ought to make quite a splash in Charlevoix.

WARDLEY
Don't be snide. Personable blacks have entree everywhere but Palm Beach and Newport, Tim.

TIM
Can I take a rest?

WARDLEY
Of course. Your poor foot. By the way, where are the heads?

TIM
At the bottom of the sea.

They sit down in the sand.

TIM
I've been wondering. Would you tell me, Wardley?

WARDLEY
Anything, Tim.

TIM
Where did Lonnie get his .22?

WARDLEY
Years ago I bought a set of matched pistols and gave him one.

TIM
Why?

WARDLEY
I was in love with Lonnie.

TIM
But why was he carrying it on the night I met him?

WARDLEY
Made him feel like a man, Tim.

TIM
How come he didn't plug me?

(CONTINUED)

123 CONTINUED: (2) 123

WARDLEY (X)
He couldn't. He was queer, dear.
And you were vile. Did you have (X)
to have sex with Jessica right
under Leonard's eyes?

TIM
How do you know?

WARDLEY
Jessica phoned me. She babbled
it all forth.

TIM
When?

WARDLEY
Why, late that night, Friday
night, six nights ago. You were
such a hog.

TIM
We don't always see ourselves
clearly. (X)

Tim's hands are playing in the sand. Suddenly, Wardley fires a shot. Just like that. Pop. It digs into the sand one inch below the heel of Tim's shoe.

WARDLEY (CONT)
Don't try to blind me with that
sand.

TIM
You're a good shot.

WARDLEY
I've practiced.

TIM
I would guess.

WARDLEY
It didn't come naturally. Nothing
graceful has ever come naturally
to me. Do you think that's unfair?

TIM
Maybe.

WARDLEY
It's enough to solicit the devil.

124 EXT. HELL TOWN BEACH - NIGHT 124

They walk. Tim hobbles. The tide is going out, the moon is full, and they pass the wreck of a fishing vessel. Its ribs and timbers look as silver as the light of lunacy itself. Their feet crunch upon shells as they speak, oyster shells, quahogs, mussels, whelks, the variety of sounds offered by calcium in its cracking. Dry kelp and sargassum weed scrunch like peanut shells beneath their feet. Sounds of the harbor buoy. (X)

WARDLEY
We'll be there soon.

TIM
Good.

WARDLEY
Are you cold?

TIM
It's all right.

WARDLEY
I'll build a fire.

125 EXT. HELL TOWN HOLLOW - NIGHT (SET) 125

A hollow of the low dunes just back of the bay water. Both men are looking into the flames.

WARDLEY
Can you feel Hell Town all around us?

TIM
If I start to think that way. (X)

WARDLEY
It's psychic out here.

TIM
Yes.

WARDLEY.
Can you see where I buried them?

TIM
In this light, no.

WARDLEY
Patty Lareine is beneath that shell.
(more)

(CONTINUED)

125 CONTINUED: 125

WARDLEY (Cont'd)
(points)
Jessica is four feet to the right, Spider four feet to the left, and Stoodie happens to be next to Spider.

Madden's lips move but no sound comes out. He com-presses his lips. They do not move but we hear his voice off-screen.

TIM'S VOICE (OS)
Do you have a place picked out for me?

WARDLEY
I could have sworn you just said: Do you have a place picked out for me?

TIM
Wardley, did you kill Patty Lareine? (X)

WARDLEY
Your desire to know is so powerful.

TIM
I suppose it is. (X)

WARDLEY
If I should kill you --and I'm not saying I will or I won't--to tell the truth, I don't have a clue--but if I should pull this trigger, do you believe you'll go out into that dark dominion better armed because your questions have been answered? (X)

TIM
Yes. I do feel that.

WARDLEY
Good. So do I.

He raises his gun carefully, aims at Tim, and shoots. Tim's hair flies up like a bird's feathers.

WARDLEY
Well, that was one fancy shot.

(CONTINUED)

125 CONTINUED: (2) 125

TIM
Yes.

WARDLEY
Thought you were dead?

TIM
For an instant.

WARDLEY
Is it a remarkable instant?
(Tim nods)
Do you believe it's the kind of moment where you're able to see what others have been doing when you were not there? (X)

TIM
Something like that.

WARDLEY
I see such odd things when I pull a trigger. Yes, yes, it's like creative visualization. Just now (X)
I saw Patty Lareine's face. Underwater. And Jessica's. Their hair is waving.

LAP DISSOLVE:

126 EXT. UNDERWATER (VISUAL EFFECTS) (AS BEFORE) - DAY 126

Patty Lareine and Jessica's heads descend through the water silently, but we hear witches' voices far off as if coming across the water.

FIRST WITCH
You floated across on my house.

SECOND WITCH
You floated across on my bed.

LAP DISSOLVE:

127 EXT. RACE POINT PARKING LOT - NIGHT (DAY FOR NIGHT) 127

Lonnie and Jessica are standing outside their car. Behind them, the parking lot is deserted. The moon is on the winter surf.

(CONTINUED)

127 CONTINUED: 12

LONNIE
Did you consider my feelings for one instant? You're a slut.

JESSICA
Well, I'm no more of a slut than any faggot. (X)

(He slaps her. She glares at him.)

You let Tim make love to me. You weren't macho enough to use your gun. (X)

Lonnie takes the .22 from his shoulder holster, screws on the silencer and hands it to her.

LONNIE
You think it's simple. Go ahead. Pull the trigger.

JESSICA
I could, you fool.

LONNIE
But you won't.

JESSICA
I won't.

LONNIE
I'm going to disappear. One can travel far on two million dollars.

JESSICA
Give me the keys to the car.

LONNIE
Not bloody likely, princess.

Jessica raises the pistol to his head.

JESSICA
I'm perfectly capable of shooting you. Give me your keys.

He shakes his head. We hear the pop of the .22 .

SLOW FADE:

FADE IN:

128 EXT. RACE POINT PAY PHONE - NIGHT (DAY FOR NIGHT) 128

Jessica is in a pay phone out on Race Point.

JESSICA
Wardley, Wardley, Wardley, thank God it's you. Lonnie is dead. He killed himself.

WARDLEY (OS)
Where are you?

JESSICA
I don't know. Race Point, it's called. Race Point. We had this godawful end of the earth fight.

WARDLEY (OS)
Where is Race Point?

JESSICA
I don't know.

WARDLEY (OS)
I'll find it.

JESSICA
I'm in a parking lot. I'm alone. Come quick. He's so dead.

WARDLEY
Hide him in the trunk of your car.

129 INT. WARDLEY'S BEACH APARTMENT - NIGHT (DAY FOR NIGHT) 129

Wardley and Patty Lareine in a small rented apartment on the water. Her clothes are all over the place. He is hanging up the phone.

PATTY LAREINE
If you don't get there soon, she could grab the money and run off.

WARDLEY
Come with me.

PATTY LAREINE
No, I will kill her.

WARDLEY
How do you get to Race Point?

(CONTINUED)

129 CONTINUED: 129

PATTY LAREINE
Right here at the motel exit, take a right. It's a few miles down.

WARDLEY
I am so wrong for this kind of imbroglio.

PATTY LAREINE
Wardley, just go. The first right.

130 EXT. ROUTE 6 (DRIVING) - NIGHT 130

Wardley's car flashing its lights at another car which stops.

WARDLEY
(perspiring)
Where's Race Point?

DRIVER
Race Point? I don't know. I'm from Czeckoslovakia. (X)

Wardley makes a U-turn.

131 EXT. WARDLEY'S BEACH APARTMENT (DRIVING) - NIGHT 131

Wardley returns to the rented beach apartment.

132 INT. WARDLEY'S BEACH APARTMENT - NIGHT (DAY FOR NIGHT) 132

The closet doors and bureau drawers are open. All of Patty Lareine's clothes are gone.

133 EXT. RACE POINT - NIGHT 133

A patrol car drives up to the car where Jessica is sitting. Regency and Patty Lareine get out and go to her.

JESSICA
Where is Wardley?

REGENCY
Jessica, get in. We'll take you to him.

She opens the car trunk to give a glimpse, closes it.

(CONTINUED)

133 CONTINUED:

JESSICA
What do we do about Lonnie? We were seen together at the Widow's Walk.

REGENCY
Anyone else with you?

JESSICA
We met a fellow named Tim Madden.

REGENCY
That's useful. We'll take Lonnie's car back there.

134 EXT. HIGHWAY (DRIVING) - NIGHT 134

Regency and Jessica in his patrol car, and behind them, headlights of Lonnie's car driven by Patty Lareine.

REGENCY
You need my help to get out of this.

JESSICA
I want your help, darling.

REGENCY
All right. I want you to go to Lonnie's room and get the money. Otherwise, it'll be impounded by the police.

JESSICA
Can I really do that, precious, trust you?

REGENCY
Honey, just trust those two sensational nights we had.

Jessica puts her arms around him, lowers her head.

Patty Lareine watches their moves from the car behind. She hits the horn hard.

Regency lifts Jessica up and away.

REGENCY
Let's get the money. We'll dump her later.

135 EXT. WIDOW'S WALK PARKING LOT - NIGHT 135

The police cruiser stops on the street. Patty Lareine parks Jessica's car in the lot, and jumps out.

Patty Lareine opens the car trunk and pulls the .22 out of Lonnie's hand, puts it surreptitiously in her handbag, closes the trunk. Then she gets into the police cruiser to join the other two. They drive on.

136 EXT. GIFFORD HOUSE - NIGHT 136

Patty Lareine gets out of the police cruiser with Jessica and both enter the Inn.

Patty Lareine and Jessica leave. Jessica is holding a double-width attache case. Both women get into the cruiser. It takes off.

137 EXT. WOODS - NIGHT (NIGHT FOR NIGHT) 137

A sandy patch on a road through the woods. The car halts. Regency reaches over for the attache case. Then he opens the glove compartment and pulls out a screwdriver, pries the lock with one quick move, flips the two clasps, opens the case. 100 dollar bills, tightly packaged, look back at him like canned sardines.

REGENCY
I'd call that two million and change.

JESSICA
Alvin, where is the cocaine?

REGENCY
Should be here tomorrow.

JESSICA
Wardley said to hold the money until we receive the product. (X.

Patty Lareine takes the .22 out of her handbag and motions tc Jessica.

PATTY LAREINE
Honey, step right out of this car. (X)

REGENCY
Hey, I'll handle this.

(CONTINUED)

137 CONTINUED: 137

PATTY LAREINE
I was dumb enough to put you in touch with this bitch. Now, I don't trust you any more than I trust her.

JESSICA
(stepping from car)
Alvin, take away her pea-shooter (X)

PATTY LAREINE
Tell this bitch to shut up. (X)

JESSICA
I'm not afraid of you. I have never kept quiet once in my life just because poor white trash was barking at me.

Patty Lareine takes the .22 and presses it against Jessica's lips. When Jessica tries to back off, Patty Lareine pushes her into the side of the car, so that Jessica's head is shoved back against the car roof. (X)

PATTY LAREINE
Where's his Magnum, bitch? He don't want you. He was using you. He was using you.

Jessica spikes Patty's foot on the instep with her heel, trying to free her head in the same move. The gun goes off. A muffled pop from the silencer. Jessica falls away.

PATTY LAREINE
Well, you did it, you did it, you did it. You played with her and you played with me. It can't be done, Alvin. It can't be done. No, it can't.

REGENCY
I love you. I would walk right through hell for you. (X)

PATTY LAREINE
You're going to. Oh, are you going to.

138 EXT. STOODIE'S SHACK - NIGHT (NIGHT FOR NIGHT) 138

A shack in a clearing in the woods. Regency's patrol car drives up to the clearing.

(CONTINUED)

138 CONTINUED: 138

Regency gets out, opens the door to the shack, yells in. Stoodie comes sleepily to the door.

STOODIE
What you want?

REGENCY
Got any lime?

STOODIE
One sack.

REGENCY
An empty drum?

STOODIE YEAH.

REGENCY
Plastic bag?

STOODIE
Yeah.

REGENCY
Good. You got what I want.

139 EXT. HIGHWAY (DRIVING) - NIGHT (NIGHT FOR NIGHT) 139

Patty Lareine and Regency are in the police cruiser.

PATTY LAREINE
Why are you so stupid as to trust that man? He'll tell Spider.

REGENCY
They're informers. They're my boys. They take a dump in their pants when I tell them to. (X)

140 INT. SPIDER'S HOUSE - NIGHT (DAY FOR NIGHT) 140

SPIDER
He dares to leave you the body? I can't believe his arrogance. Nothing but gall backed up by power. (X)

STOODIE
You got a hold on the son-of-a-bitch now. (X)

(CONTINUED)

140 CONTINUED: 140

SPIDER
Yeah, if we can find where he's hiding that woman's head, we got a hold on him. (X)
(starts to shake.)
It's heavy. It's right out of the seance.

STOODIE
Get it together. Where would Patty Lareine plant her worst troubles? (X)

SPIDER
Where?

STOODIE
Right up Tim Madden's ass. (X)

They look at one another.

SPIDER
Yeah, his marijuana stash.
(starts to shake again.)

141 EXT. TRURO WOODS LANE - NIGHT (NIGHT FOR NIGHT) 141

Patty Lareine and Regency drive down the sandy lane in the woods of Truro.

142 EXT. TRURO WOODS - NIGHT (NIGHT FOR NIGHT) 142

They walk down the path that leads by the stubble of Madden's marijuana patch. Regency is carrying the plastic bag.

-CUT TO:

The field of stubble. Regency and Patty Lareine, still dressed, are making love in the middle of the patch.

PATTY LAREINE
(somewhat breathless)
The bed in my house used to belong to two whores who got killed in Hell Town one hundred years ago, it's in the town records, they floated the bed across on the water, wait and see, give it to me, hit me on those whores, honey, we're going to wax the floor with whore. (X)

LAP DISSOLVE

143 EXT. HELL TOWN BEACH - NIGHT (SET) 143

Wardley and Tim. The beach at Hell Town. The fire blazes on their faces.

WARDLEY (Y)
Did you and Patty ever practice special oral sex? (X)

TIM
Wardley, don't even think about it.

WARDLEY
Patty Lareine used to do it for me. Until the wedding bells stopped ringing. Then she said: "Wardley, your face is beginning to remind me of your rear end." That was unhappily that. Tim, did she ever give you a rim job? (X)

TIM
I won't reply.

Wardley fires his pistol. Just points it, presses the trigger. The bullet enters the sand two inches below Tim's crotch.

WARDLEY
Answer the question.

TIM
Yes.

WARDLEY
Yes, what?

TIM
She did it the first time we went to bed.

WARDLEY
When she was called Patty Erlene?

TIM
Yes.

WARDLEY
Did she continue this practice in Tampa?

TIM
No.

(CONTINUED)

143 CONTINUED: 147

WARDLEY
You're lying. Please don't tease my temper. My father would strike me without warning. (S)

TIM
Can you take the truth?

WARDLEY
Rich people are always lied to. Try presenting me with the truth.

TIM
It did happen in Tampa.

WARDLEY
On which occasions?

TIM
When she was trying to convince me to kill you.

WARDLEY
Why didn't you?

TIM
Isn't it insane? I couldn't. I remembered how you were crying the day we got kicked out of Exeter together. (X)

WARDLEY
That's marvelous. That's a good reason. Tim, tell me something. Since you didn't kill me, why did she marry you anyway? You had no money. Patty lives for money.

TIM
On our first night Patty and I seemed made for each other.

The gulls cry. Wardley begins to weep.

WARDLEY
This is the first time I've cried since that day we had to leave school.

TIM
I cry from time to time.

(CONTINUED)

143 CONTINUED: (2) 143

WARDLEY
You have something manly to come back to. I'm self-created. All my life, I've been trying to regain property rights to my rectum.

TIM
Everyone has a sad story.

WARDLEY
Do you know I used to fuck her good?

TIM
She never told me.

WARDLEY
Well, I did.

TIM
What did you do when she turned up in Tampa with Bolo Green?

WARDLEY
I said: Let's have three-way scenes.

TIM
You watched Patty make it with Bolo?

WARDLEY
For sexual naivete, give me the Irish. While I was in Patty, Bolo, dear boy, was in me. You haven't lived till you feel that little thrill. Oh, no matter what we did, I always felt good around her. I would always get my hopes up. When she pulled that vanishing act on me at Race Point, well, I began to lose my understanding of where anything is at.

144 EXT. STOODIE'S SHACK - NIGHT 144

Wardley and Spider and Stoodie are sitting at a rough table in the clearing. A hurricane lamp is on the table. Stoodie is chopping up cocaine nuggets with a razor on a glass. His other hand guards the powder against night breezes.

(CONTINUED)

144 CONTINUED: 144

STOODIE
Okay, here's where it is. Patty Lareine wants me to deal with you. (X)

WARDLEY
I don't trust her. (X)

SPIDER
Good. I don't either. I want to work with you. I am interested in large operations.

They take snorts during the next few lines.

WARDLEY
What do you bring to large operations?

SPIDER
The number one narc in town. He can put together the product.

WARDLEY
All I want to know is, where is my money? Who has my money?

SPIDER
The narc has it. But we can force to him deliver the product.

WARDLEY
You expect me to believe this?

SPIDER
We control the narc. He has put himself in our hands.

STOODIE
You will be able to sit on a mountain of drugs.

WARDLEY
How do you control this narc?

SPIDER
Give the man a clue, Stoo...

STOODIE
Hold onto your hat, Dixie.

Stoodie steps to the end of the lot where an oil drum filled with lime and water is sitting at the edge of the trees.

(CONTINUED)

144 CONTINUED: (2) 144

An old oil-soaked rope goes around a pulley hooked to a tree limb and dips into the barrel. Stoodie turns on an overhead spotlight fastened to another branch of the tree. Stoodie hoists the rope and lifts out from the drum a nude woman whom we see at the end of a respectably distant Long Shot looking much like a headless white statue. She is wearing long white gloves.

WARDLEY
Oh, my God, I will sit on a mountain of drugs. How extraordinary! I'll be equal to a Renaissance prince.

STOODIE
The Duke of Dixie.

WARDLEY
Lonnie is dead. Jessica is dismembered. Patty is off on her own. And I am about to go into business with you two. I know I am out of my mind. But I have never felt more alive.

145 EXT. WARDLEY'S BEACH APARTMENT - NIGHT 145

Wardley parks his car.

146 INT. WARDLEY'S BEACH APARTMENT - NIGHT 146

Wardley unlocks his door and walks in. Patty Lareine, dressed in the same white suit she wore on the morning she left Madden, is waiting for him.

PATTY LAREINE
Sit down.

WARDLEY
I don't want to know where you've been, or anything. I'm just so glad to see you. (X)

PATTY LAREINE
Wardley, I want you to listen to me. I came back to tell you something.

WARDLEY
I realize it doesn't matter what you do. I love you.
(more)

(CONTINUED)

146 CONTINUED:

WARDLEY (Cont'd)
I am supposed to love you. You're my predestination.

PATTY LAREINE
Wardley, be calm. Will you be real calm, you hear?

WARDLEY
I'll listen.

PATTY LAREINE
I'm very much in love with a man.

WARDLEY
There will always be someone else. It's my karma. Just tell me who it is. Is it still Bolo? (X)

PATTY LAREINE
No, Bolo was just an attempt to push that other man out of my heart.

WARDLEY
Marry me again. You can have your guy. For as long as it lasts.

PATTY LAREINE
No Wardley. I have crossed a bridge with this lover. He and I are all alone. (X)

WARDLEY
You are saying that you want me to step out of your life? (X)

PATTY LAREINE
Not altogether.

WARDLEY
Not altogether.

PATTY LAREINE
No, Wardley. I need your friendship. I need more support from you.

WARDLEY
You have bilked me of two million, and you speak of support? I want the product.

(CONTINUED)

146 CONTINUED: (2)

PATTY LAREINE
Don't be a fool. What could you do with all that cocaine?

WARDLEY
Sell it. Just as I said I would.

PATTY LAREINE
You? A dealer? They'd gobble you up.

WARDLEY
I knew you would say something like that.

PATTY LAREINE
Why do you desire to be a coke dealer?

WARDLEY
Because it would give me a little real power and influence. Fuck it, darling. I think it's exciting. It would be my big act.

PATTY LAREINE
Building up your balls? Your spoiled rich little balls? Honey, you have so far to go. Don't you know? Don't you have any judgement?

WARDLEY
I will gain your respect before I'm done. I may be a physical coward, but I have death guts. I'm going to sell that coke successfully.

PATTY LAREINE
My friend and I want more money first.

WARDLEY
No. You have enough money.

PATTY LAREINE
You showed me what I could do in Tampa society. You always told me how much I grew by knowing you. It's true. I did grow. I was the real social news in Tampa. Now I want to go to Palm Beach.

(CONTINUED)

146 CONTINUED: (3) 146

WARDLEY
It is you who is utterly without judgement!

PATTY LAREINE
I've suffered deadbeats and dopeheads in Provincetown. Because of you. Because I wanted to show you I didn't care about your society glitz. But now, I want to take my rightful place. I'm going to move to Palm Beach and buy my way in. I'll have dynamite parties. Before I'm done I'll be a member of the Everglades Beach and Tennis Club. That's just as sure as hogs can shit. Do pardon my French, motherfucker. Wardley, you are going to find me ten million dollars.

WARDLEY
Deliver the cocaine, Pattykins. (X)

PATTY LAREINE
Wardley, I have bad news. There isn't any cocaine. It was a scam. To get the first two million out of you. Now we want another ten. In cash. What can you do? Bring us to law? We are the law.

WARDLEY
What makes you think I would give you more? (X)

PATTY LAREINE
Because if you don't, you'll be spread all over the papers again. Jessica and Lonnie are dead, darling. (X)

WARDLEY
And if I do give you ten million?

PATTY LAREINE
Tim will catch it all. Both deaths. Wardley, be sensible. This is an elegant solution. Cash. We'll be patient three days for you to get it together.
(more)

(CONTINUED)

146 CONTINUED: (4) 146

PATTY LAREINE (Cont'd)
(pause)
Because this time if you act stingy, you could just get killed. I have the man to do it. With his bare hands, you coward.

WARDLEY
Excuse me a moment. I'm not feeling well. I'm feeling sick.

PATTY LAREINE
Want me to hold your head while you puke?

Wardley goes into the bedroom, takes out a .22 silencer from a drawer, walks back into the living room and shoots her.

147 EXT. HELL TOWN BEACH - NIGHT (SET/LOCATION) 147

The fire on the beach in Hell Town. Madden looks at Wardley. Wardley looks at Madden.

WARDLEY
I asked Spider to bury Patty. Afterward, I went to look at the grave. Patty's resting place was too small. I realized that Spider had performed a decapitation. He just kept giggling non-stop.

TIM
Spider never did have a lot of friends.

WARDLEY
He wanted to stick you for the homicides, get the narc for two million, and move in on me. They think my money is there to make raids on. As if it were not part of me. What human substance do I possess if not my money? It's like a precious organ.
(waves his gun)
There's such pleasure in shooting people. I'd like to shoot you. You deserve it. For fouling up your life. And mine. But I'm not certain I can get myself that angry anymore. I'm too depressed Should I turn myself in?

(CONTINUED)

147 CONTINUED: 147

TIM
I can't advise you.

WARDLEY
No. You really can't. Conflict of interest, wouldn't you say? (X)
Well hear this. During my divorce trial I took an oath that I would never suffer ridicule from the media again. Just an old-fashioned southern oath. I guess you're in luck. (X)
(lies on his side, curls up, brings the gun barrel to his lips)
Afterward, cover me with sand?
(Tim nods)

Wardley takes the gun out of his mouth and points it at Tim.

WARDLEY
You are hoping I will kill myself. (X)

TIM
No, not with all of me. (X)

WARDLEY
What if I were to say: You, Tim Madden, take it in your mouth or die? Would you take my pride and joy in your mouth , Tim? (X)

TIM
Wardley, you don't care any more about that.

Wardley lowers the barrel.

WARDLEY
Sit beside me.
(Madden complies)
Put your arm around me.
(Madden obeys)
Do you like me a little?

TIM
Wardley, I do like you.

WARDLEY
I hope so.
(sighs)
How do you expect I feel?

(CONTINUED)

147 CONTINUED: (2) 14

TIM
Ashes?

WARDLEY
You're right. You do feel for me. I do feel like ashes.

Wardley puts the gun to his forehead and fires into his mind.

LONG SHOT (NIGHT FOR NIGHT) -LOCATION

Tim and the dead body of Wardley sitting side by side.

LONG SHOT (NIGHT FOR NIGHT) -LOCATION

Tim digging a shallow grave with his hands in the sand. He places Wardley in it, covers him.

148 EXT. SAND DUNES - NIGHT 14

Tim makes his way back across the dunes. He moves slowly and with considerable pain. As Tim makes his way, we hear Dougy and Regency talking off screen.

REGENCY (OS)
There was this woman I used to screw. Real wall-bangers. Her ex-husband says to me," Hey Alvin how do you like sticking it up her worn-out old pussy?" I say to him, "Why I like your wife fine once I get past the worn-out part." (X)
(laughter o.s.)

LAP DISSOLVE:

149 INT. MADDEN'S DINING ROOM - NIGHT (DAY FOR NIGHT) 149

Dougy speaks, he and Regency appear in faint Super-imposition over a shot of Tim driving a his Jeep. They sit across from one another at a table in Tim's dining room.

LAP DISSOLVE:

150 EXT. MADDEN'S HOUSE - NIGHT 150

The image fades and we are left with Tim driving up to the house. He sees Regency's police cruiser and approaches the house cautiously.

(CONTINUED)

150 CONTINUED: 150

As he does, he hears his name called in a low whisper. In a corner of the lawn, ensconsced behind the entrance tree, like a deer in hiding, is Madeleine. Tim limps up to her. He opens the outside door of the house, but most quietly.

151 INT. MADDEN'S ATTIC STAIRS - NIGHT (DAY FOR NIGHT) 151

Madeleine and Tim creep up the attic stairs.

152 INT. MADDEN'S STUDY - NIGHT (NIGHT FOR NIGHT) 152

MADELEINE
I brought the picture.

She is still shivering as she hands it over. He looks at a picture of Jessica nude. Her head is cut off. He hands it back. (X)

MADELEINE
(in the semi-darkness)
Tim, let's go now. Let's run away.

TIM
I have to find a couple of answers first.

MADELEINE
Why?

TIM
To keep my sanity. I'll be sick for years if I run away now. (X)

MADELEINE
Sit here.

They look out the window at the moon on the sand flats. He sighs. Rather he exhales with anxiety.

TIM
Let me get it over with. (X)
(takes Wardley's .22 from his belt, starts to hand it to her)

Madeleine shakes her head. From the flap of her coat she withdraws a small over-and-under Derringer.

TIM
We're an arsenal.
(puts pistol back in his belt)

153 INT. MADDEN'S ATTIC STAIRS - NIGHT (DAY FOR NIGHT) 153

Tim heads downstairs.

154 INT. MADDEN'S KITCHEN - NIGHT (DAY FOR NIGHT) 154

Tim stops at the kitchen door. Then he takes a breath and strolls through the swinging door between the pantry and the dining room.

155 INT. MADDEN'S DINING ROOM - NIGHT (DAY FOR NIGHT) 155

DOUGY
Hey, we never heard you come in. (X)

Regency has a glass of bourbon in front of him. He looks three-quarters boiled. His collar is open, his .357 Magnum is in its holster on another chair, and his face is red and (X) animated. His eyes are preter-naturally bright. He sits unmoving and full of tension like a big beast that is absolutely still but for its whipping tail. If Regency had a tail it would be whipping the rungs of the chair.

REGENCY
Madden, your father is a prince.

DOUGY
Ho, ho. You'd think we were getting along.

REGENCY
Dougy is the best. I'll knock down anyone who disagrees. (X)

TIM
Cheers.

REGENCY
Cheers.
(pause)
I told your father. I'm in need of a long vacation.

TIM
Are we drinking to your retirement? (X)

REGENCY
We are doing just that. We are getting shit-face.

TIM
You're there already.

(CONTINUED)

155 CONTINUED: 155

REGENCY
Tell him, Dougy. (X)

DOUGY
He's halfway through his second fifth.

REGENCY
I burn the stuff faster than it can burn me.

TIM
You have a lot to burn.

REGENCY
Fuck you. I am not an ordinary cop.

TIM
And you are going to retire? (X)

REGENCY
As soon as I turn in the cruiser. (X)

TIM
Going to turn it in tonight? (X)

REGENCY
I will do anything I want. I have the kind of life God wants you to have. (X)

DOUGY
What kind is that?

REGENCY
Freedom. Life gives a man two balls. Use them. It's a rare day when I don't bang two women. In fact, I don't sleep well if I haven't gotten my second hump in. Both sides of my nature wish to express themselves. (X)

DOUGY
Tell me. What are your two sides?

REGENCY
The enforcer and the maniac.

TIM
Who do we have the honor of addressing now?

(CONTINUED)

155 CONTINUED: (2) 155

REGENCY
You have never met the maniac.

TIM
Before you hand over the police cruiser, you might wash out your trunk. Bloodstains are all over it.

REGENCY
(strikes himself across the face with great force)
Would you believe it? This sobers me up. I'm trying to be a gentleman and leave town quietly without hauling you in, Madden.

DOUGY
We don't need threats. Let's talk.

REGENCY
I want answers from your son. Where are Stoodie and Spider?

TIM
Dead.

REGENCY
Who killed them?

TIM
Wardley.

REGENCY
Where is Wardley?

TIM
Killed himself.

REGENCY
Figures.

DOUGY
I think you have a few things to tell us.

REGENCY
Dougy, I don't respect many people. But I respect you. You want me to talk? I'll tell you. I don't think much of your son.

(CONTINUED)

155 CONTINUED: (3) 155

DOUGY
I'll listen.

REGENCY
My wife, Madeleine, when I met her, was a cokehead. Your son had put her in orgies, cracked her up in his car, destroyed the womb. That is the woman I inherited. Get it straight. I hate your son's guts.

TIM
Is that why you wiped Jessica's blood all over the passenger seat in my Jeep?

REGENCY
I wanted you to die in your own shit.

DOUGY
How come you didn't do a test on the blood?

REGENCY
No way. A coroner would have seen the blood was put on. I just wanted to drive Tim nuts. All Patty could talk about is Tim and Wardley. How they used up her life. I got the picture then. Do a job on Tim Madden and Wardley Meeks. Forsake my police vows. Just do the job.

DOUGY
It was no small job.

REGENCY
It was brilliant.

Tim lays the decapitated Polaroid of Jessica on the table.

TIM
Why did you cut up Jessica's photo?

(CONTINUED)

155 CONTINUED: (4) 155

REGENCY
(takes a little more bourbon. A paroxysm seizes his throat. He spits out the bourbon.)
It's true. I cut it up.

TIM
Why?

REGENCY
I don't know why.

TIM
Are you saying you're psycho? (X)

REGENCY
Fuck you, I wanted to get her face out of my system. I wanted to feel total fidelity to Patty. All right. We're right there. (X)
(He hesitates.)
Where is Patty?

TIM
Wardley claims he killed her.

REGENCY
I do not believe that. She was too much for him. How do you know she is dead? (X)

TIM
I saw her head in the burrow. She's dead. (X)

Regency gives a fearful groan, picks up his Magnum, goes over to the door and begins to butt his head against the doorjamb. The kitchen shakes.

Dougy approaches Regency from behind, seizes him around the chest and tries to pull him away. He throws Dougy off.

REGENCY
(to Tim)
Was that the most terrible sight you ever saw?

TIM
Unspeakable. (X)

(CONTINUED)

155 CONTINUED: (5) 155

Regency begins to weep. He makes a sound like a horse screaming.

TIM
Why did you use the machete on Jessica? She was dead already.

REGENCY
(makes a gurgling sound in his throat. His mouth is distended as if he is having a stroke. He waves the Magnum through the air like a machete stroke. Finally his voice comes out hoarse and full of reverence.)
I wanted to be with Patty throughout eternity. (X)

Regency falls off his chair onto the floor. His limbs begin to thrash. His hand clenches and he fires the Magnum, but it is pointing at no one. Dougy steps on his hand and pulls the gun away.

Madeleine comes into the kitchen holding the Derringer in her hand, but it is pointed toward the floor as if she is tired of holding it. She looks older and more Italian than before. She kneels beside Regency.

Regency's fit has ended except for his right heel which continues to beat against the floor in an ongoing convulsion, a lashing of that tail he does not have.

156 EXT. MADDEN'S HOUSE - NIGHT 156

Madden washes out the trunk of Regency's patrol car with the aid of a flashlight.

157 EXT. TOWN HALL - NIGHT 157

Madden leaves the patrol car outside Town Hall by the police entrance.

158 INT. MADDEN'S BEDROOM - DAY 158

It is daylight. Regency is lying in the same bed Madden used to occupy. Regency's features are distorted by stroke, but he talks constantly.

(CONTINUED)

158 CONTINUED: 158

Madeleine, Dougy, and Tim stand in the hall outside or walk in on him. He talks to himself more than to them.

REGENCY
I'm going to accuse Tim of the murder of Jessica Pond. I will do that before I leave for Africa. You are speaking to a professional soldier. He will send you a postcard. Ha, ha. He will bust you all. Down to your bones. (X)

Regency picks up the phone; it is dead. He pulls out the wire--it's cut. He throws the phone across the room, but awkwardly. His stroke has paralyzed one half of him. His muscles still bulge out of his T-shirt; his mouth is twisted from the stroke.

Madeleine lays a palm on Regency's forehead.

REGENCY
Are you going to stay with me?

MADELEINE
I will stay with you.

REGENCY
You're filthy. All brunettes are filthy. (X)

MADELEINE
Take this tranquilizer.

REGENCY
It's designed to deaden my testicles. (X)

MADELEINE
Good for you.

REGENCY
I haven't had a hard-on in two days. (X)

MADELEINE
Good for you.

REGENCY
Where's Madden?

TIM
I'm here.

(CONTINUED)

158 CONTINUED: (2) 158

REGENCY
Go away. You got eyes for my woman. I'm going to take you down.

Dougy signals to Tim from the hall.

159 INT. MADDEN'S UPSTAIRS HALL - DAY 159

Tim and Dougy in the hall.

DOUGY
(softly)
It's us who have to take him down.

160 INT. MADDEN'S BEDROOM - DAY 160

Regency and Madeleine in the bedroom.

REGENCY
I made you come sixteen times one night.

MADELEINE
Yes. And none of them were any good.

REGENCY
That is because you have no womb.

161 INT. MADDEN'S UPSTAIRS HALL - DAY 161

DOUGY
Tim, it's got to be done.

TIM
He's sick.

DOUGY
He may be sick, but he's no victim.

TIM
I'll do it. I can manage it.

DOUGY
No, he's mine. I understand him. (X)
(draws the .22)

They are silent, listening to Regency and Madeleine.

(CONTINUED)

161 CONTINUED: 161

REGENCY (OS)
I liked Patty Lareine. She was big time. Ooo, la, la. I too belong in the big time. (X)

MADELEINE (OS)
Good luck.

REGENCY (OS)
I thought you were big time when I met you. But you turned out like small potatoes. (X)

MADELEINE
Bet on it.

We hear the derringer go off.

DOUGY
I could have told him. Never call an Italian small potatoes.

162 EXT. SEA - NIGHT 162

Cut to Tim's Whaler out at sea that night. Dougy and Tim lift Regency's body, which is lashed to a cement block by wire, and throw the man and weight overboard.

EXTREME LONG SHOT

The same boat on same water, same night. We hear five consecutive splashes as Dougy and Tim throw five bodies with attached cement blocks over the side. The men's voices echo from a distance over the water. They are talking to each other as they work at the task.

DOUGY
I'm taking to this more than I thought I would.

TIM
Maybe you've been in the wrong occupation all these years. (X)

DOUGY
You bet. This got to be the cure for cancer. (X)

(CONTINUED)

162 CONTINUED: 162

TIM
(helping him heave a body)
I guess that's why cancer costs so much to cure. (X)

DOUGY
Hey, look at the statistics. Schizophrenics get Big C only half as much as the average population. The way I see it, schizophrenia is the cure for cancer. (X)
(Heaves a body overboard)
Cancer has got to be the cure for schizophrenia. (X)
(Throws the last body over.)
People just don't know how tough it is out there.

FADE OUT:

FADE IN:

163 EXT. NORTH CAROLINA HIGHWAY (DRIVING) - DAY 163

Madeleine and Tim driving in his Jeep.

TIM
Where is this place?

MADELEINE
Just go left on the next turn.

TIM
Why are we in North Carolina?

MADELEINE
Because, you dummy, that's where we lost each other. (X)

164 EXT. NORTH CAROLINA MANSION - DAY 164

They come around a curve and park in the driveway of an elegant medium-sized mansion.

TIM
Who owns this?

(CONTINUED)

164 CONTINUED: 164

MADELEINE
You and me.

TIM
What did it cost?

MADELEINE
Two million and change.

He looks at her. She looks back. She nods.

MADELEINE
Maybe I found a fat attache case with a lot of money.

TIM
To think he called you small potatoes.

MADELEINE
Carry me over the threshold, you dolt.

165 INT. NORTH CAROLINA MANSION - DAY 165

Tim has Madeleine in his arms as they go through the door. In the hallway, the witches voices begin, stronger than ever.

PATTY (OS)
Hail to the ghoul, fool.

JESSICA (OS)
All that has lived will come back again.

We get a last look at Tim's face.

It is haunted.

THE END